

**A SURVEY ON PERCEPTION OF TEACHERS, PARENTS AND
STUDENTS IN LEARNING SONGS WITH EXPLICIT LYRICS**

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**CULTURAL CENTRE
UNIVERSITY OF MALAYA
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**DISSERTATION SUBMITTED IN FULFILMENT OF THE
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ABSTRACT

The objective and purpose of this research study is to investigate the perception, views, opinion of attitudes, behaviour and acceptance of teachers, parents and students' in learning songs with explicit lyrics. The awareness towards learning songs with explicit lyrics is based on age, gender, familiarity, musical training and preferences of 17 teachers, 12 parents and 122 students from selected music schools and music colleges in Ampang and Kuala Lumpur, Malaysia. Problems occurs when teenagers enjoy listening and singing songs with explicit lyrics. Their attitudes and behaviour were influenced and affected by the music they listen to and utterances of vulgar words. This created awareness and perception of all three correlated group of respondents: teachers, parents and students in teaching, listening, learning and singing songs with explicit lyrics in the class. Using self-report survey questionnaires and interviews, data were collected from Teachers (20-55 years old), Parents (35-61 years old) and students of teenagers (13-18 years old) and youth (19-25 years old). Researcher use Likert scale to measure the dependable variables n= 122 and mean scores; focused into the awareness, familiarity, preferences and perception towards learning of songs with explicit lyrics. From the research findings, the teachers take full control of the class with effective teaching styles and learning strategies. Teachers are wise in choosing songs and modify lyrics if teaching songs with explicit lyrics. Parents trust the teacher's responsibility to teach and guide their children regardless of learning songs with explicit lyrics, as long as it promotes their children's interest in music. Students enjoy and have fun singing to the rhythmic hip-hop and rap songs, regardless of the explicit lyrics. Future research may explore into the correlation between the three respondents to improve into a more effective, enjoyable and fun learning, by integrating hip-hop based education as a

curriculum. The implementation of hip-hop into the curriculum promotes cultural relevance to youth, and deeper learning through relevance of the learning process.

University of Malaya

ABSTRAK

Objektif dan tujuan kajian penyelidikan pembelajaran ini adalah untuk mengkaji persepsi, pandangan mengenai sikap, perangai dan sejauh mana penerimaan daripada para guru, ibubapa dan pelajar terhadap pembelajaran lagu-lagu *hip hop* dan *rap* yang mengandungi lirik-lirik eksplisit. Kesedaran ke atas pembelajaran lagu-lagu yang mengandungi lirik-lirik eksplisit ini ditinjau berdasarkan umur, jantina, pengenalan topik, berpendidikan muzik, dan pemilihan yang dibuat oleh 17 orang guru, 12 orang ibubapa dan 122 orang pelajar dari sekolah-sekolah muzik serta kolej muzik di sekitar kawasan Ampang dan Kuala Lumpur, di Malaysia. Permasalahan timbul apabila para remaja gemar mendengar dan menyanyi lagu-lagu *hip-hop* dan *rap* yang mengandungi lirik-lirik eksplisit. Berikutan keruntuhan akhlak, buruk perangai dan sikap akibat daripada muzik yang didengari dan menyebabkan penggunaan bahasa dan perkataan yang kesat. Isu ini telah meningkatkan kesedaran dan persepsi ketiga-tiga pihak, iaitu para guru, ibubapa dan pelajar dari segi pengajaran, pendengaran muzik serta nyanyian lagu-lagu yang berunsur lirik-lirik eksplisit di dalam kelas. Metodologi yang digunakan adalah laporan persendirian berbentuk survei dan juga interviu; data dikumpul daripada golongan umur para guru (20-55 tahun), ibubapa (35-61 tahun), pelajar remaja (13-18 tahun) dan juga belia (19-25 tahun). Penyelidik menggunakan kaedah skala Likert untuk mengukur kesahihan keputusan variasi $n=122$ dan skor min; yang memfokuskan kepada kesedaran, pengenalan topic, pemilihan dan persepsi terhadap pembelajaran lagu-lagu *hip-hop* dan *rap* yang mengandungi lirik-lirik eksplisit. Daripada keputusan yang diperolehi, para guru dikatakan bertanggungjawab dengan sepenuhnya di dalam kelas secara efektif dalam pengendalian serta cara pengajaran dan strategi pembelajaran yang digunakan. Para guru bijak dalam membuat pemilihan lagu dan berhak menukarkan lirik sekiranya mengajar lagu-lagu yang mengandungi lirik-lirik eksplisit. Justeru, para ibubapa mempercayai guru dalam pengajaran serta memimpin anak-anak mereka tanpa

kisah terhadap nyanyian lagu-lagu berunsur lirik-lirik eksplisit, tapi menekankan kepada pemupukan minat anak-anak terhadap muzik. Para pelajar pulak meminati dan mengemari untuk menyanyi lagu-lagu *hip-hop* dan *rap* yang beritma rancak dan bukan semata-mata memberi perhatian pada lirik-lirik eksplisit. Kajian masa depan boleh mengeksplorasi kepada korelasi di antara ketiga-tiga pihak responden untuk memperbaiki lagi unsur pembelajaran dalam mengintegrasikan *hip-hop* dalam pembelajaran dan kurikulum. Implementasi *hip-hop* dan *rap* dalam kurikulum ini dapat meningkatkan dan memartabatkan budaya yang sihat kepada para belia dan juga menitikberatkan prose pembelajaran yang lebih baik dan mantap.

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CHAPTER 1

INTRODUCTION

1.1 Statement of the problem

Teenagers spend most of their time listening to music. Pop music and its artists influence teenagers' lifestyles. They idolize the artists due to exposure of the media. However, teenagers' music choices depend on the individuals and their peers. Therefore, music plays an important role in building teenagers' interests. Some teenagers listen to pop, rock, heavy metal, hip-hop and rap. Some prefer Korean dance music because of its rhythmic adrenaline beat pumping music.

Teenagers nowadays have unlimited internet access. They no longer ask permission from their parents and parents find it difficult to censor and control their kids' access to the internet. Their attitudes and behaviours are likely to be influenced by the music that they read, view and listen to on the internet through various media such as Facebook, Twitter, Instagram and YouTube videos. For instance, pop music with explicit lyrics that promote violence is likely to influence rebellious tendencies. Some listen to music that degrade sex or with strong sexual language. Some pop song lyrics use vulgar language and curse or swear words which teenagers adopt easily. Quoted from Kirchheimer (2003), teenagers who spend more time watching the sex and violence depicted in gangsta rap music videos are more likely to practice these behaviours in real life. He even suggested one of the studies to specifically explore how rap videos influence emotional and physical health. Pop music also influenced the fashion choices of teenagers. They browsed into magazines, fashion blogs and dress up like their idolized artists. They want to look as cool as their idol. Peers dressing up looking the same made them feel like they belong to their social group.

In recent years, there is growing emphasis on multicultural understanding in the school and university curricula, in which music from different cultures, styles, and periods has been included in the curriculum (Shehan, 1986; see also Flowers, 1988; Rose, 1996; Boyce-Tillman, 1997; McCarthy, 1997 and Mark, 2000).

Research showed that music which students have been previously unfamiliar had become better understood and more valued due to exposure and familiarity (Flowers, 1980; see also Shehan, 1984; Heingartner and Hall, 1974 and Norman, 1999). Shehan (1986) mentioned the awareness of the manipulation of musical elements will not increase awareness for one particular style but also sensitize perceptions of more familiar music. Besides that, previous findings and citation, (Palmer, 1975; see also Schwadron, 1984; Campbell, 1996; Jorgenson, 1998 and Norman, 1999) agreed that there is also an awareness of the problems occurred on the idea of including music of all culture into the curriculum.

Most of the previous studies conducted were to examine individual preferences in music. Responses were focused on Western music genres and subjected to little or no exposure to musical styles used. Shah (1990) stated that these studies did not investigate music preferences of subjects for music belonging to their own cultures. Le Blanc et al. (1996) formed a coherent developmental description that as children move into adolescence, there is a decline in the “open-earedness” of subjects. The variety of preferred styles decreases and there is a marked increase in liking for popular music styles. During early adulthood, the range of tolerance for different styles widened again and decline in “open-earedness” as the listener matures to old age.

1.2 Significance of the study

This study focuses on the perception of teachers, parents and students in learning songs with explicit lyrics. As music educators, teachers play an important role in teaching and nurturing students' interest in music. In order to teach songs with explicit lyrics, it is important to know and understand the factors that will benefit or affect the learning process in music singing lessons. Parents will have their own choices of song preferences while students will have their own music selections.

From the recent research by Wallace (2015) of Cable News Network, also known as CNN, teenagers spent a mind-boggling nine hours a day using and browsing media. According to Wallace, this is the digital transformation of childhood and adolescence. Teens spend nine hours a day, tweens six hours a day on average, consuming media, report discovers 67% of teenagers own a smart-phone, 53% of tweens have their own tablet. From their hi-technology devices, they were multitasking to watch TV, play games, do homework, listening to music; all at the same time for enjoyment purposes. Half of the teens reported they often and sometimes use social media or watch TV while doing homework.

Two-thirds of the kids polled believed TV or texting had no influence on the quality of their school work, while 50% believed social media usage made no difference. Mercola (2015) stated that nowadays teenagers spend a lot of time using media to watch TV, movies, video games and social-media. But the shocking part was however, witnessing how much time they have actually spent, which was revealed by large scale study conducted by the non-profit Common Sense Media (CSM). Chief executive officer and founder of CSM, Steyer (2015) told CNN: "the sheer volume of media technology that kids are exposed to on a daily basis is mind-boggling."

Media on screens such as smart-phones, laptops and tablets is counted. Teens spent more than 6.5 hours daily, while tweens spent more than 4.5 hours. Steyer (2015), who authored *Talking Back to FB: The common sense guide to raising kids in the digital age*. He commented “I think it is a complete wake-up call to every parent, educator, business person and tech-industry persons that are reshaping our media technology’s landscape is first and foremost affecting young people, lives, reshaping childhood and adolescence.”

In 2010, according to a survey done by Kaiser Family Foundation, American children of average age of 8 to 18 years old spent approximately seven and a half hours daily using electronic devices such as smart-phones (Kaiser, 2010). These American children and adolescents tend to multi-task their use of media content; an average of 11 hours of media content is packed into that timeframe (Lewin, 2010). If we were to consider the division of 24 hours a day, an average teenager will only get 8 hours’ sleep, 8 hours in school and 8 hours of media influence. They lacked time to speak and communicate or have conversations with their parents.

One of the previous researchers, Selvarajah, Indra (2003) reported that Music Television, also known as MTV is the most widely accessible music media used. The designation of MTV provides parents and students with a history background, the evolution and present scope of its outreach. As teenagers and youth are the target market, researcher investigate and observed the apparent appeal played on MTV and its effects on the perception and behaviour of contemporary social psychological, music psychological and media research evidences. This might result in negative consequences from both socio and musicological perspective.

Teenagers spend 3 to 4 hours a day consuming MTV by listening to pop music, watch the latest music videos and also surfing the internet from Public Broadcasting

Service (PBS Online, 2002). It is said that teenagers spend average of 10 500 hours of elected exposure to popular music alone. This was the equivalent time spent in the classroom from kindergarten through secondary school (Davis, 1985). Similar hours consumed by female teenagers of average four hours of viewing a day instead of three (Brown and Hendee 1989); Zillman and Gan 1997). Therefore, MTV entertainment is considered their daily routine. For example relax, eat, do homework, socialize with friends and so on. Mueller (1999) mentioned television programmes, movies, sporting events, commercials, video games and the internet also utilise MTV style music as means of attracting more adolescent attention.

Besides that, there were unsupervised hours per day, where teenagers spend an average of seven to eight hours consuming music and music video related products outside of school hours. The exposure to MTV gave a strong influence on the youth, equal influence of formal school education. “Although the purpose of entertaining is seen as an amusement, or money-making tool, but its real purpose is education”, said media researcher Schultze, Quentin J. The most alarming revelation is that, today, the musicians seen on MTV are the teenager’s heroes and influence rate are higher than books and religion (PBS Online, 2002).

The lyrics and images in MTV most frequently glamorise risky living, encourage sexual promiscuity, convey explicit and implicit sexual desires, promote materialistic lifestyles, recreate fantasy like and thrilling adventure settings, feature mostly good looking people as well as media ideals of what constitutes youthful sophistication and liberation of National Institute for Media and the Family (NIMF, 2002).

Previous studies also showed that lyrics, music videos, movies and video games are becoming more explicit. The proof of this can be heard on the radio, seen on television

and in theatres, as well as being found in the video game collections. Strasburger and Grossman (2001) said that television violence had increased since 1982 by 800%. Besides that, Anderson and Bushman (2002) determined that present evidence showing the extensive television viewing among young adults is associated with subsequent aggressive acts. "Adolescents and Their Music" written by Brown (1989) in the issue of the *Journal of the American Medical Association*, Dr. Elizabeth Brown reported that during adolescence, teenagers are expected to develop standards of behaviour and reconcile them with their perceptions of adult standards.

The explicit and violent lyrics of some forms of music clashed with the themes of abstinence and rational behaviour promoted by adult society. In 2009, the article "Listen up, Explicit lyrics can promote risky behaviour" from *The American Academy of Pediatrics* stated that music lyrics have become more explicit in promoting violence, sexual promiscuity and drugs. They stated that online MP3 music downloads, iPods, music playlist in cell-phones encourage children to alienate themselves from the world with headphones. Therefore, it is important for parents to be aware of what their children are listening to. Research showed possible correlations between a teenager's preferences for certain musical genres and risky behaviours.

The education system has the power of being less stereotyping through a lively exploration of musical procedures. It is through musical processes, a degree to transcend the culturally restricted worlds. Musical procedures can be absorbed and reuse over centuries of time, between vastly different cultures. The fact of some extent to be free-standing, transferable, negotiable and vital to any sense of individual freedom, without such scope, education is unthinkable (Swanwick, 1988:107).

Thereinafter, parents need to recover a sense of values in music for the sake of all children regardless of whatever their ability. If children are to learn to appreciate music for its own sake, they need to understand the complicated grammar of Western music. This can only be done if students are given a musical education which cuts through the dross (Chew, 1991) quoted in *The Guardian*. Any particular kind of music can only be understood in terms of criteria of the group or society which makes and appreciates that music (Shepherd 1977:1).

(Kwami 1996:60-1) stated that interculturalism favours cultural mixing while multiculturalism suggests cultural divisiveness. The school music curriculum should have a pluralistic and intercultural, rather than multicultural focus. Blacking (1976) maintained that all music is folk music and that an analysis of the surface complexity cannot tell us anything useful about the expressive power of the music in the context of the people who created it. Blacking (1976) added that by studying the music by other cultures, we can understand our own music more clearly and reassess what constitutes musicality. In order to learn to live in a multicultural society, we have to understand our own enculturation habits and conceptions of music. We can notice the deep structures and processes which transcend individual cultures by creatively embracing new ideas or reformulating old ones.

But for Stock (1996), he feels that in order for our studies of music to achieve authenticity, we need to embrace an understanding of cultural, historical, social and educational differences to those that make it.

Norman (1999) from faculty perceptions of multicultural music education found that the benefits of multicultural music education were the promotion of sensitivity and respect for difference, cross-cultural understanding, motivation and variety in concert

programming. Previous studies from other researchers, namely Blacking (1987); (see also Boyer-White, 1988; Anderson and Campbell, 1989; Campbell, 1992, 1996; Gates, 2000) suggested that a multicultural music education can uplift cultural values, develop multicultural awareness and tolerance and promote a deeper understanding and acceptance of people from different cultures, help students to value cultural pluralism, alleviate racism, foster the development of student's respect for the worth of every group within a society and cultivates open-mindedness. Kuhn (1980) stated "One of the by-products, if not the main purpose of music instruction, is the expansion of students' understanding and appreciation for divergent music styles. When instruction is provided in music appreciation classes, it is often assumed that students' attitudes towards unfamiliar styles of music will change as a result of cognitive learning. Thus, it implies that the teachers need to know how students respond to music, or which music they prefer. One of the goals of music education is to broaden the musical preferences through experiential means. However, it is also important for teachers to know about the factors outside of the education process as those pertaining to the listener or music, which appear to influence the acquisition of music.

According to Le Blanc (1984), he defined music as "an operational construct which represents a demonstrated level of liking specific musical stimuli, not necessarily a cognitive behaviour or aesthetic behaviour. Understanding the factors that influence music preference can help music educators in their attempts to broaden student's preferences (Shehan, 1986; Radocy and Boyle, 1988; Le Blanc, 1983). In addition to cognitive understanding, students may be more tolerant and aware of different types of music, and their attitudes toward unfamiliar music may change as a result of increased exposure and familiarity (May, 1985; Darrow, Haack and Kuribayashi, 1987).

1.3 Purpose of the study

The objective and purpose of this research study is to investigate the attitudes, opinions and acceptance of teachers, parents and students' perception in learning songs with explicit lyrics. The awareness towards learning songs with explicit lyrics is based on age, gender, familiarity, musical training, and preferences of the teachers, parents and students of local, international schools and college in Ampang and Kuala Lumpur, Malaysia.

The specific research questions for the study were as follows:

1. What are the teachers' perceptions towards teaching the songs with explicit lyrics?
2. What are the parents' perceptions towards the teacher's teaching and their children learning songs with explicit lyrics?
3. What are the students' perceptions towards listening, singing and learning songs with explicit lyrics?

1.4 Delimitations of the study

This study investigated the perception of teachers, parents and students in learning songs with explicit lyrics. The survey involving participants or respondents of teachers, parents and students was mainly accomplished in Ampang and Kuala Lumpur, Malaysia. The students' age ranges are limited specifically to teenagers 13-18 years old and youth of 19-25 years old. In addition, teachers and parents' views and opinions were also part of the study. This survey on popular music focused on the explicit lyrics used in hip-hop and rap music.

1.5 Summary

The statement of the problems gave researcher some thorough insights on the latest issues of teenagers regarding their attitudes and behaviour towards listening to their favourite songs endlessly. Kiana (2015) stated the effects of rap music on the youth. Researcher Acharya (2015) discussed on how hip-hop and rap music affect the youth. Parents are not able to control them because it has been a habitual routine. Thus, there are positive and negative impacts on hip-hop and rap music. Another studies was on how rap music influence modern day youth (Brown, 2016). Therefore, teachers will play a big role to guide the students in the learning of songs with explicit lyrics. Henceforth, a three-way communication is needed to achieve the objective and purpose of this research study. Therefore, researcher is to investigate the attitudes, opinions and acceptance of teachers, parents and students' perception in learning songs with explicit lyrics.

CHAPTER 2

LITERATURE REVIEW

In this research study, the researcher relates the theory of Postmodernism to Popular Music and then scoped into Hip-hop and Rap music. Researcher also links it to music education where it involves three specific groups consisting of teachers, parents and students.

2.1 Postmodernism

Postmodernism is “a late 20th century style and concept in the arts, architecture and criticism, which represents a departure from modernism and characterized by the self-conscious use of earlier styles and conventions, a mixing of different artistic styles and media, and a general distrust of theories”. It is an ideology of constant crisis and transgression. It is less controversial, being accepted as mainstream and still resisting. The art historian Clement Greenberg mentioned that modernism was a defence against what we now call postmodernism (Silliman, 1990: 84). Thus, it laments the erosion of the distinction between high culture and commercial or popular culture. This also reconfirms Lyotard’s statement that postmodernism does not signal the end of modernism but a new beginning (Lyotard, 1984: 79).

Hal Foster and Norris (1990) define the term postmodernism according to a fundamental opposition between a “postmodernism which seeks to deconstruct modernism and resist the status quo,” and a postmodernism which repudiates the former to celebrate latter” (Foster 1983, xi). The former strategy which he calls as a “postmodernism of resistance” appropriates modernist devices or materials and transforms them by deliberately exposing the inherent contradictions they contain. This relates to experimental writing that attempts a critical deconstruction of tradition

wherever it is found, explicitly following Lyotard's motto that 'invention is always born of dissension' (Lyotard 1984, xxv).

Later, Foster calls it a "postmodernism of reaction," accusing modernism of being unnatural or elitist and blamed the unfortunate consequences of modernization. This seeks the absolute break with modernism of "break with the old" in order to "initiate the new." But then, Lyotard said the break required of a postmodernism of reaction is simply "a way of forgetting or repressing the past" (Lyotard 1993), often repeating rather than surpassing it.

Lyotard emphasized that postmodernism is more like an attitude towards characteristics of a postmodern music. But Kramer (2002) argued that postmodern music has aspects of both break and extension, rather than just a continuation of modernism. It is ironic and does not respect boundaries between sonorities of the past and the present. He went on saying that challenges were between 'high and low' styles and shows unquestioned value of structural unity. It has mutual exclusivity of the elites and populist values. Kramer further mentioned that postmodernism is relevant to culture, social and political contexts. This also includes references to music of many traditions and cultures. And technology is used to transmit music and deeply implicated in the essence of music. It embraces contradictions, distrusts binary oppositions, include fragmentations and discontinuities. Besides that, it encompasses eclecticism and pluralism, presents multiple meanings and temporalities. It locates meaning and even structure in listeners, more than in scores and performances.

Postmodern music is rich in references and meaning. There is no fixed or absolute interpretation or meaning. It allows individuals listeners to establish their own ideas to interpret the meaning.

This study further investigate into the perception of Rose, Tricia (1994) discussing about rap, especially in her emphasis on rupture, layering and the emergence of rap within the socio-historical framework of the “post-industrial” city. But she avoids tying rap to postmodernism based on “strategic essentialism” of insisting upon a specifically African American historical trajectory. Whereas Lipsitz (1994) has emphasized the postmodernism or “post-coloniality” of hip-hop due to the ways of “strategies of signification and grammars of opposition speaks powerfully to the paradoxically fragmented and interconnected world created by new structures of commerce culture and technology” (Lipsitz, 1994). He also sought to harmonize the stance of Gilroy and Rose with theories of postmodernism by carefully emphasizing that these “strategies of signification” resonate in particularly powerful ways within the African diaspora.

The writer Brackett (1995) indicated that in postmodern history of African-American popular music include R&B, funk, soul, disco, and it is through rap’s referencing of these styles with similar discursive sites that a notion of postmodernism in rap becomes meaningful and yet distinctive to Afro-diasporic history. The range of rap recording is vast that it could affect perceptions of the genre as postmodern. But, almost all rap recordings self-consciously highlight the fact that they are produced in an electronic or digitally reproducible context. They use sounds which are mass-mediate and emerge from within a social matrix that has access to the cultural forms produced in widely separated contexts.

2.2 Pop Music

From postmodernism, the study is preceded and linked into a genre of popular music that originated in modern form in the Western world during the 1950s and 1960s, deriving rock and roll. It was defined as music appealing to individual's popular taste, including pop, rock, rap, reggae and dance music. Pop music is typically distributed to large audience through the music industry and mass media. These forms or styles can be enjoyed and performed by people with little or no musical training.

Henceforth, everyone listens to popular music. Wherever we go, we see people young and old, listening to their favourite pop songs. Especially teenagers, they will be equipped with their cool and trendy gadgets of iPhone, iPod, iShuffle; listening to pop songs through their headphones, earphones or other forms of media, such as MTV on television or radio, etc. Among the 2017 most popular songs sung by singers that are sexy and cool to the view of adults and also teenagers and youth's are *Despacito* by Luis Fonsi, featuring Justin Bieber; *Look What You Made Me Do* by Taylor Swift; *Perfect* by Ed Sheeran, *New Rules* by Dua Lipa and many more. Older popular songs are such as *Bad Romance* by Lady Gaga; *Rolling in the deep* by Adele; *You belong to me* by Taylor Swift; *Baby* by Justin Bieber; *Party Anthem* by LMFAO, Sometimes, we pass by a neighbourhood, we can hear their music being played so loudly and them singing their hearts out on their favourite tunes. At times, neighbour switching on pumping and thumping of techno music through the loudspeakers, and hearing a voice singing and dancing along throughout the techno-pop songs. As for youngsters of teenagers and youth, they mostly listen to K-pop, R&B, hip-hop, rap, rock, metal, underground music. Perhaps, adults listen more to sentimental and romantic music and maybe some shared interest on youngsters' music.

Coinciding with that, the music industry promotes too much image of the sex symbols on artistes. Female artistes with sexy bodies and sexy looks that can dance well; for example Jennifer Lopez, Rihanna, Beyonce, Christina Aguilera, Lady Gaga, the late Amy Winehouse, etc. Male artists being handsome, macho and cool; for example Kanye West, Usher, Justin Bieber, Maroon 5 etc. All these were portrayed and seen in the recent American Music Awards, presented awards according to categories of Pop, Rock, Country music, etc. The performances portrayed by the female singers are all about sexiness, seducing looks and carrying that image throughout the performance. As for the male artistes, they sing and rap and usually had explicit lyrics in it. They portray more rapper image and to teenagers, these looks are very stylish and cool.

Popular music is typically distributed to large audiences through the music industry. Although pop music sometimes is known as pop music, the two terms are not interchangeable. Popular music is a generic term for music of all ages that appeals to popular tastes, whereas pop music usually refers to a specific musical genre, taken from Wikipedia (2017). Whether it be part of a ritual, an emotional release, religious reasons, or just for listening pleasure music has been at the centre of our society. We have used music to express ourselves, tell stories, and let others into our thoughts. However, we often wonder whether what we are saying has an effect on the listening audience. In the 1990's references have often been made to link violent and deviant behaviour to music and certain music genres.

Some such genres include but are not limited to; heavy metal, rock, death metal, rap, gangsta rap, industrial, hardcore, and alternative music. During the last decade we have seen music lyrics become more and more violent and sexually explicit. Experts argue that this can cause problems in children and adolescents. Studies show that the average teenager listens to approximately 40 hours of music in a given week. One is to

assume that somewhere in the mix a child is going to hear something derogatory or objectionable, as it has become the norm in today's society.

In most music today, especially rap and heavy metal most of the lyrics contain references to violence, sex, and/or drugs (Anderson, 2003). While many argue that this is dangerous for children to hear we know that a modern day teenager often faces violence, drugs, suicide, pregnancy, and other aspects of this music. While we find that lyrics may be dangerous to a child we must ask ourselves whether the child fully understands and comprehends what the artist is saying. Teenagers often do not understand what is being said, in fact in one study only 30 percent of those questioned knew the lyrics to their favourite songs and they all had varied comprehension as to what the message was. It could be argued that if the lyrics were not included in the artists' booklet then the audience would never know what was being said.

Music lovers proved that the words sung in certain songs are just words and or no different that poetry printed in literature books. No studies to date have concluded that listening to a song that speaks of death will make a teenager want to go out and kill. Do these kinds of lyrics breed today's children to be killers and to be sexually promiscuous? Yes, and no, depending on who you speak to.

Listening to music does not drive people to kill, and no proof of such has been offered. In fact, one teacher speaks of a student who wore a Metallica shirt everyday to school and wrote lyrics with foul language, but was often seen sitting in the front row at Sunday mass with his mother in a nice suit. The same group of people who go out to see Deep Purple, Black Sabbath and Motley Crue are the same group of people who handle world finance and international affairs; it is just their choice in music.

Studies that use music videos on the other hand show an increased tolerance in deviant behaviour among both males and females. Music videos add reinforcement to what is

being heard with the use of visuals. Now an extra sense is being used. Videos often exhibit sexual innuendo, acts of aggression, and gender stereotypes. Studies showed that men have a tolerable attitude as to what is violent and what is too far in sexual advances. Women have less of a tolerance. Studies have also found that heavy metal music and gangsta rap influence men attitudes towards women and that increased exposure to videos containing interpersonal violence against women tended to increase men's acceptance of rape myths such as she was dressing like she wanted it or she brought it on herself.

In contrast, women's beliefs decreased and they felt that men were coming on too strong and being too aggressive. Another study conducted on college campuses in the north-western United States involved men and women watching various music videos and then answering a set of questions afterwards. One of the videos was "*The Way You Make Me Feel*" by our late King of Pop, Michael Jackson, which depicts a man stalking a woman who then becomes infatuated in his game of pursuit.

The other was *The Stand* by REM which only showed the band on-stage playing instruments. In questions answered after the videos men said it was necessary to pursue the woman to such an extent while women thought it was annoying and/or disturbing. Men scored higher on attitudes for sexual overtones, while surprisingly women scored slightly higher on the acceptance of interpersonal violence. The studies did conclude that women who were often subjected to violent music videos were more accepting of violence than those who have not had constant viewing or listening to such lyrics and images. It also showed that men had a greater acceptance of sexual stereotyping and rape myths after being subjected to the videos.

Many methods of behaviour modification have been suggested in order to keep this music from causing harm or hurting anyone individuals. Many arguments can be

made as to whether the music should be censored or if it is unconstitutional to do. *The American Academy of Pediatrics* (2009) recommends different types of behaviour modification to combat the harmful effects of this music. One such idea is as simple as having parents be aware as to what their children are listening to, and to discuss anything they deem objectionable. This would be a positive way to relate emotions to the songs.

Another idea discussed is labelling of content in compact discs. It would be labelled outside as to what the lyrics contained (i.e. language, sex, drugs). It has also been suggested that groups as well as individuals approach record companies, music stores, and artists and ask them to consider the ramifications of their music on their audience and market it accordingly and in a favourable manner. Ideas have been proposed to set up research studies to further investigate the effects of explicit music on the behaviour of teenagers. One of the most effective ideas proposed is as simple as people accept that this music is an art form and a means of self-expression and emotional release and treat it as such. Just as with rock and roll and Elvis Presley people will always find something wrong with the music that others listen to.

Besides that, a research about the behaviour is discussed found in *Adolescents and Their Music*. In a 1989 issue of the Journal of the American Medical Association, Brown (1989) reported: "During adolescence, teenagers are expected to develop standards of behaviour and reconcile them with their perceptions of adult standards. In this context, music, a powerful medium in the lives of adolescents, offers conflicting values. The explicit sexual and violent lyrics of some musical forms and styles are clashed with the restraining themes and rational behaviour promoted by adult society. Identification with rock music, particularly those styles that are rejected by adults, functions to separate adolescents from adult society. Some forms of rock music extend

well beyond respectability in fulfilling this definitional role. Total immersion into a rock subculture, such as heavy metal, may be both a portrait of adolescent alienation and an unflattering reflection of an adolescent's perception of the moral and ethical duplicity of adult society. Physicians should be aware of the role of music in the lives of adolescents and use music preferences as clues to the emotional and mental health of adolescents.”

Interculturalism favours cultural mixing while multiculturalism suggests cultural divisiveness...the school music curriculum should have a pluralistic and intercultural, rather than multicultural, focus. (Kwami 1996:60-1)

Blacking (1976) maintained that all music is folk music and that an analysis of the surface complexity cannot tell us anything useful about the expressive power of the music in the context of the people who created it.

Blacking (1976) added that by studying the music by other cultures, we can:

- Understand our own music more clearly
- Reassess what constitutes musicality
- Notice the deep structures and processes which transcend individual cultures
- Transcend our own individual culture by creatively embracing new ideas or reformulating old ones
- Understand our own 'encultured' habits and conceptions of music
- Learn to live in a multicultural society.

This study shows how the music of other cultures coincides with musical learning. When dealing with folk music in the classroom, the concepts of the authentic and the universal are important. There is a certain tension which exists between these two

concepts. There are arguments against trying to be authentic, for example on the needs of music of all cultures to be taught by highly trained and skilled musicians. And that it is impossible to fully understand music from another culture unless we are deeply immersed in it.

Stock (1996) feels that in order for our studies of music to achieve authenticity, we need to embrace an understanding of cultural, historical, social and educational differences. Here, Stock (1996) gave an example of definitions of music are fluid and some African tribes cannot conceive of music without dance; some cultures do not have a word for music. Western definitions can be suspect and not very useful when dealing with music from other cultures. In African culture, high drums and horns are associated with the male and low sounds with the murmuring of women. Stock feels that if we are to understand the music, then we need to understand the cultural and social context of its production.

Swanwick (1998) argues that universal musical processes are the only rational basis of music education if we are to avoid the 'noise' of cultural stereotypes. Our own expectations may hinder our listening to other types of music, yet we are aware of our conditioning then we can overcome its effects. Most importantly if we concentrate on musical processes then such problems will be limited and at best will help us to transcend cultural boundaries, both at the level of reception and creation. Here, Philpott (2001) gave example of the possible way to do this is through the exploration of cross cultural 'borrowings' for example, Stravinsky and jazz; Debussy, the gamelan and 'exotic scales, etc.

Below are the analysis of music and the generation of curriculum content:

- Musical time: the tempo can be free, flexible or strict.
- Melody and musical space (pitch and performers); eg: absolute, relative pitch.
- Modes and scales: in some cultures, these can be the basis of distinctive melodic progressions. Patterns or ornamentation, instrumentation, performing technique, such as Indian raga; also the concept of key note is recognized in some cultures.
- The process of music making: composing, performing, improvisation, reception and appraisal; these can overlap and have a different emphasis.
- Musicians: not always specialists and different musicians may have different functions.
- The structural processes of repetition and contrast which seem to be common across the world.

2.2.1 Socio-pop music

For teenagers, the existence of popular music might be the effects of social and environmental factors. Their immaturity in musical taste mainly relied on influences and trendiness of the era. It is also part of cultural isolation that they desire to be accepted in order to be allowed to mingle around with their peers. Researchers suggest sociological differences relative to attitudes toward singing (Koza, 1993; Campbell, 1998), peer relationships (Collins, 2009; Green, 1997; Koza, 1993; O'Neill, 2005; Sax, 2005) and image and self-perception (Collins, 2009; Green, 1997).

Adolescent's independence are comparatively recent phenomena and coincided with remarkable development in the mass media of communication, the advantage of commercial interests, promoting, advertising, exposures have successfully exploited adolescent wealth.

According to teachers, the quantity of problems occurred in pop and hip-hop music rather than its quality and thus reinforces the need for musical experiences in schools. But some contemporary pop and hip-hop music has considerable musical interest. Many adults condemn its crude erotic appeal and it is true that the remarkable hypnotic power of certain male pop singers; for example Enrique Iglesias; to induce sexual ecstasy in the girls in their audience to reconfirm Freud's belief that "*the concept of the beautiful is rooted in the soil of sexual excitement.*" However, less shy teenagers find relentless beat of pop music a possibly useful emotional outlet for frustrations and stresses of adolescence. Pop and hip-hop music provides striking evidence of music liberating capacity and degree of communication achieved is often remarkable.

The generation gap prevents adults fully comprehending the nature and appeal of pop music, for it is a jealously-guarded sub-culture. Some teachers adopt such a hostile attitude towards pop music that one is tempted to believe that they would insist on their music rooms being consecrated if ever such music were to be played. These teachers maintain that any attempt to build on a taste for an essential synthetic culture would be equivalent to using pornography as a basis for the development of literary taste. Other teachers argue that, because of problems of apathy and the prejudice against serious music, pop music can be used as a starting point in order to canalize young people's frenzied enthusiasm for such music into a more constructive channels, to proceed from the known to the unknown, to illustrate the basic principles underlying all music and thereby to remove harmful barriers in children's minds between pop and

other types of music. It is true that music is to be gained from a study of the elements in pop music which contribute to its appeal, they include, duple rhythms, repetition, melodies of limited range, unusual timbres and live performance. It is also important to break through these barriers of prejudice where it exist, and avoid adopting a policy which will serve only to strengthen negative attitudes. However, the introduction of pop music into class lessons poses serious problems. Unless it can be developed upon, pop music represents educational purposes. It is concerned with growth and development, the danger of pondering to and reinforcing existing tastes instead of extending and broadening them.

2.3 Genre of music

2.3.1 Hip-hop

As taken from Wikipedia (2017), hip-hop is defined as a style of pop music in the United States' black and Hispanic origin, featuring rap with an electronic backing; rap music and culture. The Four hip-hop elements are:

- a) Rapping a spoken lyric that uses the natural rhythmic qualities of the voice. The lyrics are rapped over a break-beat, produced by mixing two copies of vinyl record together on a twin-turntable record player.
- b) Disc Jockeying is a disc jockey (DJ) who mixes recorded music as it is playing.
- c) Breakdance is a style of street dance among African American and Puerto Rican youth.
- d) Graffiti is to write or paint pictures with the use of the spray paint in public spaces or on public transport; an element of hip-hop culture.

Professor and media scholar Watkins, S. Craig (2005) wrote *Hip-hop matters*, discussing the increase of interdisciplinary of hip-hop academics and also the scholars. He mentioned all the thinkers can articulate ideas about the phenomenal world of hip-hop in a unique way. This results artistic and academic scholars of hip-hop intellectuals expanding into the energized world of hip-hop. Thus, the hip-hop studies include the fields of pop culture, linguistics, globalization, and others.

Besides that, hip-hop also uses language to express the rebel and conflicts; talking about drugs, killing, the anger and politics reflecting their cultures. The hip-hop idols are not just on Black kids but also the White rich kids. Hip-hop rap is identifying the ultimate rebellion for White kids.

In the hip-hop scene, the music originally derived from the black community. Hip-hop represents the life of immigrants of a disadvantaged people in the society. From the famous Notorious B.I.G. to Eminem and Snoop Doggy Dogg, rap is recognised as monologue, lyrical and poetic. Rap is used as a form of protest against violence, unemployment and lack of opportunity to be more outstanding Black culture's population. The protest is very speculative and changes resulting consciousness through the effective communication of the hip-hop messages to the world. But a well-known rapper Ja Rule said that "What else can you rap about, other than sex, violence and materialism?"

2.3.2 Rap

“Rap is a narrative form of vocal delivery, spoken in a rhythmic patois over a continuous breakbeat” (Keyes, 1991). He suggested that this distinctive vocal technique used in rapping can be traced from African bardic traditions to rural southern-based African Americans. Keyes (1991:40) further explained that ‘the society recited in a chanted rhyme or poetic fashion.’

Rap music is the predominant music genre of hip-hop culture. In previous studies, Ayazi-Hashjin, 1999; Davey D., 1984., Ogg and Upshal, 1999, it is said that rap music began in America in early 1980s, with New York disc jockeys and deejays talking over pre-recorded instrumental tracks. It is the most listened and favourite genre of music for African American and Latino youth, seconded by European youth (Roberts, Foehr et al., 1999). Moreover, Chang (2005) validated that rap music was chosen as the genre of choice because it is the most popular form of music for young people today.

Thus, there are different types of rap. Most common rap is freestyle rap; where the rapper raps spontaneously without prepared lyrics. It is usually common in the streets, just like the ones shown in the American musical drama TV series: *Empire*. The drama show portrays the life of the hip-hop artist in Empire Entertainment managed by Lucious Lyon who has three musician sons of different characters.

Another example is in the movie *Pitch Perfect* where various teams meet up and represent themselves in freestyle rap, like the modern Preludes & Fugues. One team will start off with “question” and another team provide the “answer” spontaneously based on a theme topic. It is truly an exciting characteristic of the MC battle between the rappers. Besides that, rap’s competitiveness stimulates the energy and assertiveness that go into

a rapper's performance, boosting its appeal for some listeners because the sound, tone and stance are offensive to others.

The freestyle lyrics are not listened to and it absorbed the same way that the traditional hip-hop lyric is. The message of the traditional hip-hop lyric is more important than the beat, and the rapper that communicates best is the rapper that will succeed in the commercialised world, globally.

Thus, a good rap will contain effective words and rhymes. Unlike the Pop or R&B artists whom tend to achieve immediate fame through their style and image, for example Justin Bieber and Selena Gomez. But the power of rap can transcend in a less powerful image. Thus, the successful rapper tends to shift into the mainstream music because it concerns money and success issues. For example, Jay-Z is one of the famous rappers that are overexposed being a celebrity. According to Atkinson and Holliday, 2003; Friedman, 1992; and Spiegler, 1996, rap music is also used by many advertisers to promote their products that target urban teens and young adults. Some rap musicians are promoting alcoholic beverages (Alaniz and Wilkes, 1998; Allen-Taylor, 1997; and Herd, 1993, 2005).

2.4 Explicit lyrics

Generally, explicit lyrics meant a very straightforward utterance of vulgar words being recited in rhythm and rap. The youth and teenagers loved to listen and sing to songs with explicit lyrics. Parents can only observe the type of music their child is listening and singing to. If they hear explicit lyrics in the song, they get annoyed worried because of the language used. They tried but failed to stop or control their child from listening and singing these songs.

Therefore since 1985, the Recording Industry Association of America (RIAA) introduced parental advisory label that later adopted by British Phonographic Industry (BPI) in 2011. Current Parent Advisory Label (PAL) has the warning label introduced in 1996. It is placed on the audio recordings in recognition of the inappropriate references and contains excessive profanities, with intention of alerting parents of potentially unsuitable material for younger children. The recording company and music industry takes this seriously to help parents identify the type of music that contains explicit lyrics. Hereinafter, parents can take precaution and monitor their child when buying Compact disc (CD). Therefore if the teenagers or youth were to buy the CD that contains explicit lyrics, they will notice that there is a hologram sticker on the top right corner of the CD that is written “Parental Advisory” and contains “Explicit Lyrics”. This sticker label is to notify the buyer that the CD’s content is of explicit lyrics.

Besides that, the gangsta rap music is to sing vulgar words or for teenagers to listen to. It somehow brainwashed and persuaded the listener to do unlawful things. For example, the song titled “The Real Slim Shady” by Eminem has sarcastic and foul-mouthed language. He is the most controversial rapper in the early 90s. His lyrics violate harassments based on sexual orientation. Another example of song with explicit lyrics is “What about the cop killer” by rapper Ice-T. This song portrays the gangsta rappers going out there to simply gun down the cops around their neighbourhood. But it was claimed as a genre of music fiction used in the hip-hop world.

Henceforth, The Parents’ Music Resource Centre (PMRC) has regulation on the music to restrict the songs with explicit lyrics in any way if it brings unconstitutional restrictions on the Amendment Rights of the artists to express themselves freely. Furthermore, there are cultivation theories to examine the frequency of explicit music

content. Rosenberry & Vicker (2009) integrate cultivation theory into an analysis of misogynistic lyrics affecting listeners' attitudes toward domestic violence.

Besides that, Dr Edgar Tyson (2006) developed 26-item instrument, the Rap Music Attitude and Perception (RAP) Scale to access an individual's attitude toward perception of rap music lyrics. Timmermann et al (2008) found that "listening to music generates an effect on listeners consistent with the content of the music".

2.4.1 Lyrics

Lyrics derived from the form and musical quality of a song. It portrays the meaning and characteristics of the composed song. It expresses the thoughts and direct feelings, as distinguished from poetry and epics.

2.4.2 Explicit

The meaning of the word explicit according to the Oxford dictionary, it means very direct utterance of four letter vulgar words. It is stated clearly and in detail, without confusion or doubt.

2.5 Cultural influences

Globalization is an act of globalizing, extending to other or all parts of the world. Jameson, Frederic (1991) called postmodernism "the cultural dominant of the late capitalism." That through globalization, postmodern culture is tied with capitalism. Fisher (2009) named it the sole cultural possibility. Other theorist, Beard and Gloag (2005) argued that in music, postmodernism is not just an attitude but also an inevitability in the current cultural climate of fragmentation (Beard and Gloag 2005, 141), citing all genre as beginning of the end of genre or value distinctions in music (Adorno 2022, 293-95).

Jameson went on saying that in reaction to the modernism, postmodern music in fact has to do with functionality and the effect of globalization than it is a specific reaction, movement or attitude mentioned by Beard and Gloag (2005, p.142).

Enculturation is the process of individuals learning their society's culture through experience, observation and instruction. As part of the process, the influences that limit, direct or shape the individual include parents, other adults and peers. It helps to dictate behaviours of what is acceptable or unacceptable within the society. If successful, enculturation results in competence in the language, values and rituals of the culture.

In relating to socialization, academic fields refer socialization as deliberate shaping of individual, sometimes both deliberate and informal enculturation."Enculturation is the process where the culture that is currently established teaches an individual the accepted norms and values of the culture or society where the individual lives. The individual can become an accepted member and fulfil the needed functions and roles of the group. Most importantly, the individual knows and establishes a context of boundaries and accepted behaviour that dictates what is acceptable and not acceptable within the framework of that society. It teaches the individual their role within society as well as what is accepted behaviour within that society and lifestyle." (Kottak, Conrad; 2008).

Multiculturalism is the co-existence of diverse cultures that includes racial, religious, cultural groups and is manifested in customary behaviours, cultural assumptions and values, patterns of thinking and communicative styles.

Multicultural ideologies and policies vary widely, from equal respect to the various cultures in a society, to a policy of promoting the maintenance of cultural

diversity to policies of people from various ethnic and religious groups are addressed by the authorities defined by the group they belong. It promotes maintaining the distinctiveness of multiple cultures and contrasted to other settlement policies such as social integration, cultural assimilation and racial segregation. It also focuses on interaction and communication between different cultures, referring to interculturalism as mentioned earlier.

Besides that, it focuses on diversity and cultural uniqueness which may result intercultural competition over job opportunities and lead to ethnic conflict. Cultural isolation can protect the uniqueness of the local culture of a nation or area and also contribute to global cultural diversity. A common aspect of many policies is that they avoid presenting any specific ethnic, religious or cultural community values as central.

“Intercultural in pertaining between two or more cultures, intercultural tolerance was defined as the propensity toward accepting other cultures without bias (Mendleson, Bures, Champion, and Lott, 1997)”. Intercultural involves moving beyond passive acceptance of a multiple cultures effectively existing in society and promotes dialogue and interaction between cultures. This arise in response to multiculturalism, such as criticism and these policies failed to create inclusion of different cultures within society but divided society by legitimizing segregated communities that isolate themselves and accentuated their specificity.

It is based on the recognition of both differences and similarities between cultures. It has the risk of the creation of absolute relativism within post-modernity and multiculturalism. Martha Nussbaum, a philosopher who wrote *Cultivating Humanity*, describes interculturalism as involving “the recognition of human needs across cultures and of dissonance and critical dialogue within cultures” and the interculturalists “reject

the claim identity politics that only members of a particular group have the ability to understand the perspective of that group.

A Very Short Introduction (2011) written by Rattansi, Ali argues that interculturalism offers a more fruitful way than conventional multiculturalism for different ethnic groups to co-exist in an atmosphere that encourages inter-ethnic understanding and civility. He also sets out a new interpretation of global history which show concept of tolerance are not restricted to the West and unique achievement should be appropriately be regarded as Eurasian achievement.

2.5.1 Hip-hop & rap culture

Hip hop is a culture that started in the early 1970s in New York, especially the South Bronx. Hip-hop music culture relied on Afro-Caribbean and Afro-American musical, oral, visual and dance forms and practices. They not only rap but think and act according to their environment. This also implies habits, values and ideals that we look at the society.

In the early 1980s, a hip-hop cultural product has been sold around the world. Hip-hop culture, mostly through rap music became a legal way to escape from social exclusion. African-American producer and rapper, Sean Combs or better known as P.Diddy became hip-hop entrepreneur. Soon, Sean Carter or better known as Jay-Z became hip-hop mogul. Then, rapper and music mogul Dr Dre became an audio equipments' brand's music icon.

Hip-hop is a pop culture that is commercial and making lots of profits. The culture had strong impact on the clothing and food industries, media, education, language, gender relations, sexuality, social and economic policies in the United States.

The hip-hop generation is now 13 to 15 years old. It has its own specific language and social identity.

Griffiee (1992) said that hip-hop is a popular culture in the global phenomenon orientated toward a common youth culture with pop songs as its backbone and hence something that is both significant and familiar to the students (Dubin, 1975). Therefore, music of pop culture allows a window to the target language of their culture (Cheung, 2001; Plagwitz, 2006). And not only works to bridge the gap between the generations, between pre-defined teacher-student roles and between the stereotypical formal and informal learning environments. It also validates and empowers their music, language and culture (Hamblin, 1987; Domoney & Harris, 1993).

Other researchers found that songs are potentially culturally rich resource for the language classroom (Murphey, 1992b; Ajibade & Ndububa, 2008) that can explicitly be used to teach the cultural norms and ideals of the target language (Gravenall, 1945; Jolly, 1975). The culturally specific and musical content and style mirror a particular culture, acting as a cultural artefact and reflect and influence that culture (Griffiee, 1992; Failoni, 1993; Mishan, 2005).

The introduction of vocal music as the foundation has built a coordinated language culture courses as a powerful tool, when the music is a faithful reflection of the culture where it derives” (Jones, 2008:10). A few academics agreed and appeared to support the pedagogical use of music to increase cultural competency in the culture of the target language (Saricoban & Metin, 2000; Orlova, 2003). There are other linguists such as Huy Le (1999) argued “that music, particularly songs, is an encoding of cultural values and ideology which need to be viewed critically if foreign language is used to teach a second language...” The music used in the classroom raises significant

questions concerning how culture, language and identity are related to each other, and therefore demands critical reflective thought; otherwise a level of caution regarding the potential linguistic and cultural imperialism that could occur (Pennycook, 2003, 2007).

2.6 Influential bits

2.6.1 Psychology

Psychology is the study of behaviour and mind, embracing all aspects of conscious and unconscious experience as well as thought. It is an academic discipline and applied science which seeks to understand individuals and groups by establishing general principles and researching specific cases.

Psychologists explore concepts such as perception, cognition, intelligence, emotion, attention, motivation, personality, behaviour, interpersonal relationships and so on. Psychological knowledge referred to assessment and treatment of mental health problems, also directed towards the understanding and solving problems of human activity. This aims to benefit society. The majority psychologists are involved in therapeutic way, practising in clinical, counselling or school settings. Many scientific research covered topics related to mental processes and behaviour, typically in university psychology faculties, or teaching in academic settings.

Psychologists take human behaviour as the main study. Behavioural research aspires to improve the effectiveness of techniques for behaviour modification. Earlier behavioural researchers studied stimulus of response pairings, also known as classical conditioning. They demonstrated that behaviours could link through repeated association with stimuli eliciting pain or pleasure. The famous Ivan Pavlov (1890s) was known for inducing to salivate in the presence of a stimulus previous linked with food and became a leading figure in the Soviet Union and inspired followers to use his

methods on humans. Thorndike, Edward Lee (1890s) initiated connectionism studies by trapping animals in puzzle boxes and rewarding them for escaping. Thorndike (1911) wrote “There can be no moral warrant for studying man’s nature unless the study will enable us to control his acts.”

In 1910-1913, the American Psychological Association went through a change of opinion, away from mentalism and towards behaviourism. John B Watson (1913) coined the term behaviourism for the school of thought. His *Little Albert* experiment in 1920 proved that repeated use of upsetting loud noises could instil phobias in an infant human. In 1923, an English psychologist Spearman, Charles proposes a single general factor known as “g factor” in measurements of human intelligence. Then, Skinner, B.F. (1930s) develops a theory of conditioning from consequences, which is known as operant conditioning.

Researches continued with behaviourism which is becoming a widely used research paradigm, Hull, C. L. (1943) and Guthrie, Edwin (1950). A new method of operant conditioning added the concepts of reinforcements and punishment to the model of behavioural change. Radical behaviourists avoided discussing the inner workings of the mind, especially the unconscious mind, which it is considered impossible to access scientifically. Chomsky, Noam (1968) delivered an influential critique of radical behaviourism on the grounds that it could not adequately explain the complex mental process of language acquisition.

2.6.2 Emo vs feelings

Several studies of intelligence had been done by theorist; from Piaget (1972) to Gardner (1983). Thus, in recent years, researchers such as Schutte (1997) had developed and validated the measure of emotional intelligence. Salovey (1990) hypothesized emotional intelligence being contributed to expression of emotion as an individual and in others. The feeling manipulated to motivate, plan, and to achieve a goal in life.

In this study, researcher relates the learning of songs with explicit lyrics by emotions. Emotions are an affective aspect of consciousness in mental reaction; a strong feeling deriving from an individual's mood or relationships with others. Emotional Intelligence (EI) and Emotional Quotient (EQ): the capacity of individuals to recognize their own and other people's emotions, to discriminate between different feelings and label them appropriately and to use emotional information to guide thinking and behaviour.

Emotions are considered a physical reaction, different from feelings. In reality, mental reactions to emotions are subjective for being influenced by personal experience, belief and memories.

Emotional Intelligence (Piaget, 1972) domains are:

- Know your emotions
- Manage your emotions
- Recognize and know others' emotions
- Manage the emotions of others
- Motivate yourself

2.6.3 Peer pressure

Developing music listening preferences is the way to show taste and style in the adolescent peer groups (Hargreaves, 1986). Therefore, music is like a fashion trend among the teenagers. They listen and share music with their peer groups. The use of internet as their main power source of social technology, their routine became much easier. They get to watch YouTube videos, soundtracks, play online games and even an excerpt on teaching of playing an instrument or how to cook your favourite dish, and so on.

The problem occurred when initiating music lessons, especially in music centres that focused more on Classical music. Teenagers are not interested in the Classical music exams suggested by the music centres. They are more exposed to the urban musical environment on globally marketed mainstream music.

Now it depends on the voice teacher to have the same wave-length of interest in the preferred music and thus agree to teach the students. The syllabus is set by the teacher or some teacher will teach what the student requested.

2.6.4 Self identity

The concepts of self identity, personality and biography have undergone major redevelopment. Garfinkel 1967; Giddens 1991 and DeNora 1995 investigated that self-identity is no longer conceptualized as a fixed form but as something that is an expression of inner 'essence' of identity recast conceptually as a product of social work. The projection of biography is the basis for construction of self identity. The study shows significant form of introjection, a presentation of self, the ability to mobilize and hold on to an image of 'who one knows one is.' This will involve the social and cultural activity of remembering, the past experiences, for the cultivation of self-accountable

imageries of self. Music can be used as a device for reflexive process of remembering or constructing who one is. Apart from that, music is used in researcher, Radley's sense, a device of artefactual memory (Radley, 1990 and Urry, 1996); it is used for the generation of future identity and action structures.

Music reminds people of who they were at a certain period of time- a moment, season, decade and helps to recapture the aesthetics people possessed at that time. Reliving experience through music is also reconstituting past experience; making manifest within memory, what may have been absent the first time through (Urry, 1996) and therefore, music provides a device of prosthetic biography (Lury, 1998). Music's ability to invoke past feelings and ways of being is itself part of the reconstitution.

Music is a medium that can be simply paired or associated with aspects of the past experience. It became part of the emblem of larger interactional, emotional complex. Music's affective powers come from its co-presence with other things, people, events and scenarios. However, it is a failure to appreciate the extent of music's semiotic powers in relation to the construction of memory and to the experience that retrieve within the autobiography memory. The issue need to be developed because it leads into the matter of how, the music itself is active in the constitution of the shape of subjectivity and self-identity.

2.7 Perspectives in music education

2.7.1 Multiple Intelligence linkage to hip-hop and rap music

Research study correlates with the multiple intelligences to hip-hop and rap music. This is relevant in music education based on teaching and learning. Gardner (1983), a professor of education at Harvard University developed the theory of multiple intelligences. It differentiates intelligence into specific modalities, rather than just dominated by a single general ability. Gardner wrote a book, namely *Frames of Mind: The Theory of Multiple Intelligences* (1983) that articulated for a behaviour to be considered intelligence. These intelligences showed potential for brain isolation, place in evolutionary history, presence of core operations, susceptibility to encoding symbolic expression, a distinct developmental progression, the existence of prodigies and other exceptional people, and the support from experimental psychology and psychometric findings.

This theory emerged through a recent cognitive research, Gardner (1991), where it “documents the extent to which students possess different kinds of minds and therefore learn, remember, perform and understand in different ways.” Gardner also mentioned that “we are all able to know the world through language, logical-mathematical analysis, spatial representation, musical thinking, the use of body to solve problems or to make things, an understanding of other individuals, and an understanding of ourselves. Where individuals differ is in the strength of these intelligences – the so-called profile of intelligences – and in the ways in which such intelligences are invoked and combined to carry out different tasks, solve diverse problems and progress in various domains.”

Gardner (1991) explained that these differences “challenge an educational system that assumes everyone can learn the same materials in the same way, in a standardized and universal approach to test student learning. Indeed, as currently constituted, our educational system is heavily biased toward linguistic modes of instruction and assessment and, to a somewhat lesser degree, toward logical-quantitative mode as well.” He argues that “a contrasting set of assumptions is more likely to be educationally effective. Students learn in ways that are identifiably distinctive. The broad spectrum of students and society would be better served if disciplines could be presented in ways and learning could be accessed through a variety of means.

These are the 7 multiple intelligences Gardner (1983) identified:

- a) Musical- rhythmic and harmonic (musicality)
- b) Visual-spatial (spatial intelligence & psychology)
- c) Verbal-linguistic (linguistic intelligence)
- d) Logical- Mathematical (reason)
- e) Body-kinesthetic (motor skills)
- f) Interpersonal (social skills)
- g) Intrapersonal (introspection)

He suggested “the traditional notion of intelligence, based on IQ testing is far too limited.”

Bruner (1966) agreed with Gardner that the intelligences were “useful fictions” and went on to state that his approach is so far beyond the data-crunching of mental testers that it deserves to be cheered.” George Miller, a prominent cognitive

psychologist, wrote in the *New York Times Book Review* that Gardner's argument consisted of hunch and opinion. Charles Murray and Richard J. Herrnstein in the *Bell Curve* (1994) called Gardner's theory "uniquely devoid of psychometric or other quantitative evidence".

Although lack of general acceptance in the psychological community, Gardner's theory has been adopted by many schools, often combined with learning styles and hundreds of books have been written about its applications in education. Some of the applications of Gardner's theory have been described as simplistic and he himself has said that he is uneasy with the way his theory has been used in schools. He denied that multiple intelligences are learning styles and agrees that the idea of learning styles is incoherent and lacking in empirical evidence. Therefore, he summarizes his approach with 3 recommendations for educators: individualize the teaching style- to suit the most effective method for each student. Pluralize the teaching to teach important materials in multiple ways, and avoid the term "styles" as being confusing.

This study will only focus on five of Gardner's multiple intelligences' linkage.

- Musical- rhythmic and harmonic (musicality)

Show sensitivity to rhythm and sound. Students love music and sensitive to sounds in their environments. They may study better with music in the background. They can be taught by turning lessons into lyrics, speaking rhythmically, tapping out the beats. Tools used are musical instruments, music, radio, CD ROM, internet, multimedia.

- Visual-spatial (spatial intelligence & psychology)

Visual media help students to acquire concrete concepts, object identification, spatial relationship, motor skills, where words itself are inefficient.

- Verbal-linguistic (linguistic intelligence)

The choice of words used effectively. Students have highly developed auditory skills and often think in words. They like reading, write poetries and stories, playing word games. They can be taught by encouraging them to say and see words, read books together. Tools are computers, educational cards, games, multimedia, books, tape recorders, language lessons.

- Body-kinesthetic (motor skills)

The use of body effectively, for example a hip-hop dancer, where the sense of body awareness worked into movements. Communicate through body language and can be taught through physical activity, acting, role playing. Tools are equipment and real objects.

- Interpersonal (social skills)

It is the skill of understanding and interacting with other individuals. Students learn through interaction. They may have friends, empathy and street smarts. They can be taught through group activities, seminars and workshops. Tools include the telephone, audio conferencing, video conferencing, computer conferencing, writing, e-mail, time and attention from the instructor.

2.7.2 Teacher's responsibilities for discipline and motivation

During learning in class, the two important elements that the teacher need to cultivate are the discipline and motivation towards the students. As a teacher, this is the basic teaching condition applied in the process of learning. It also enables the teachers to teach more effectively in the class and to have effective forces in the musical lives of the students. This was proved by previous researcher, Collins (2009, p.33) that educators must create a positive ecosystem of learning in order to promote educational success.

The desire and fear, music programs and events such as auditions, singing competitions, music concerts and performances are well described to be related to music education. B.F. Skinner's behaviour modification theories showed us how these events can be applied in the element of discipline. The disciplinary approaches are democratic, authoritarian and permissive; where each type has its own pros and cons. This concept that reflects conflict resolution is introduced as an innovative problem-solving of teacher-student issues.

According to Charles R. Hoffer (1983, p.177), he cited this issue to the students: "What gives you the greatest concern or worry as you plan for your first teaching position?" Majority of the students responded and uttered the word "Discipline". It is a critical element to have a good discipline where it affects music educators to be successful or failures. This is proven in Swanson, Frederick J. (1973, p.267) that he highlighted on some college graduate who entered music education profession and performed well, but some failed to do so. Some left the profession simply because they think their students are "discourteous," "uninterested," and "unteachable." In reality,

teachers had all musical skills but lacked expertise to discipline and motivate the students.

Sad but true to know that discipline and motivation are lacked in the class. In daily lives, teachers play a big role in applying the concept and approaches in teaching. Teacher use appropriate teaching aids in the classroom to draw student's attention in his teaching. Thus, good discipline takes time and experience to develop and to be worked on. Therefore, it is teacher's ability to learn from his past experiences and to adapt accordingly.

Motivation can arouse students' interest in learning songs and singing wholeheartedly. Through teaching, teachers are responsible in giving the confidence to students in order to learn in a more effective way.

2.7.3 Aesthetics

Aesthetics is a set of principles concerned with the nature and appreciation of beauty and artistic taste. Aesthetics is also known as the branch of philosophy which deals with questions of beauty and artistic tastes. Plural noun, it is a set of principles underlying a work of a particular artist or artistic movement.

The definition of music aesthetics stated by Harvard Dictionary of Music is the study of relationship of music to the human senses and intellect. Schwadron (1966) interpreted aesthetics as the "philosophy or study of the beautiful, resulting in the criteria which help one to determine whether or why one particular composition is beautiful and another is not." (p. 187).

Aesthetic experience includes some level of involvement with expressive qualities rather than simply with symbolic designations, said Reimer. He believed this aesthetic attitude is cultivated and to which it create an atmosphere in concert halls and theatre halls, with a setting that provide people with an aesthetic experience.

According to Charles Leonhard and Robert W. House, aesthetic experience can be anything that has qualities of undergoing and going. This involves a balance of struggle and fulfilment. Ordinary experience would be the practical and intellectual components.

Leonhard and House (1972) stated that an individual who undergo an aesthetic experience is conscious of the results of his efforts, can conceive and anticipates the consummation of his experience. An experience when resistance, tension, excitement and emotion are transformed into a movement toward fulfilment and completion.” (p. 93).

In another word, an aesthetic experience can be expressed as “an individual’s response to something beautiful.” Reimer (1989) used an analogy of a four different individuals, namely the geologist, farmer, clergyman and music educator. They were viewing the same scene from a lookout point but each of them perceive and reacted differently. Reimer concluded that the music educator was more expressive, imaginative and creative. The music educator was able to perceive and describe the colours, shapes and texture of the forest and the mountains. Therefore, the perceived aesthetic qualities are enjoyed, giving a sense of pleasure and significance. He “loses himself” in the qualities presented to his vision. His experience is aesthetic. (p. 105).

In aesthetic education, it is the cultivation of attitudes and that the application of the learning process of the experiences that occur through contact with aesthetic objects that education contributed. It is through education that aesthetic experience is being

developed. As the experience occur an interaction between the listener and the musical work, the resulting experience is depending on the preparation of the listener to perceive the aesthetic upon the musical work to produce aesthetic. For example: As a music educator, recently the researcher brought 20 students to watch *Peter and the Wolf* concert performance at the Malaysian Philharmonic Orchestra hall (MPO). This was the best experience for the music education purpose. It was really a wonderful aesthetic experience for all. It was an exciting music performance where every individual paid attention, listening to the theme songs for each character in the story-telling narration and similar to a film-scoring live music performance by the orchestra. After the performance, I asked them to write me a report on what was their favourite character in the performance and which orchestra instrument they liked and state the reason why. Some gave me really good feedback and amazingly, one of them actually “think out of the box”.

“The purpose of aesthetic education is to develop the ability of people to perceive the embodied, expressive quality of things and react to the intrinsic significance of those qualities.” (Reimer, 1989, p.106).

2.7.4 Cognitive aims

Bruner (1966) is a cognitive psychologist who created a theory of development based on the idea that the goal of education is an intellectual development. After a few research investigations, according to Piaget (1936) in his cognitive theory, Piaget replicated in many different cultures, and due to differences in language, experience, cultural values, the interpretation of results has been an issue arise. The cross cultural studies that applied Piaget's theory to music may feature in the development of music cognition and skills throughout the world. However, we have to have experimental controls before we safely make generalization about the developmental music learning process across cultures.

Music teachers aim to adopt cognitive nature. This includes conceptual understanding, judgement, musical skills and knowledge. Other aims are feeling and emotional aspects of experience such as attitudes, habits, interests, values and beliefs. But the obvious point is the balance between cognitive and affective aims and objectives. Any intellectual or elements involving emotional elements will affect children's aesthetic response to music. A more interesting mixture of cognitive and affective elements is music appreciation that has enjoyment, understanding and discrimination and music responsiveness.

2.8 Summary

Chapter two summarizes that hip-hop and rap is linked to its culture influences. Tracing back from the era of Postmodernism to pop music and derived to hip-hop and rap music. Explicit lyrics used in the hip-hop and rap music affects the psychology, emotional feelings, peer pressure and self-identity of an individual. Moreover, from the perspective of music education, the Multiple Intelligence is relevant to be applied in the teaching and learning process. Teachers are responsible to discipline and motivating the students in the learning. Therefore, teachers introduce the aesthetics of music on hip-hop and rap music. Finally, the cognitive aims will be achieved in learning songs with explicit lyrics.

University of Malaya

CHAPTER 3

METHODOLOGY

3.1 Sampling

The subjects of this study were 10 music schools and 10 music colleges in Ampang, Kuala Lumpur and Petaling Jaya. The schools were chosen due to the prime location of the schools. All the respondents will have equal opportunity to participate in the survey.

3.2 Instrumentation

Measure of the Dependent Variable

Survey of perception is measured by author-developed instrument that represent the generic styles of hip-hop and rap music. Participants answered survey questionnaires according to Likert-type scale (1= Strongly disagree, 5=Strongly agree). In addition, another 5-point scale is used to indicate familiarity of the subject. (1 = Never, 5 = Frequently). Likert scale data can be analyzed as an interval data; where the mean is the best measure of the central tendency of the choice of answers.

Prior to the study, the survey was carried out from end of June to early August 2016, to test the reliability of the study on perception from teachers, parents and students towards the learning songs with explicit lyrics. Another survey session was done from September 2016 to January 2017. The survey was accomplished in the respective music schools and colleges listed.

The main study uses Likert scale to measure the views and opinions of the respondents towards learning songs with explicit lyrics. This scale consisted of 20 statements based on questions that were related to the cultural characteristics, namely

religion, nationalism, economy, values, social, language, food and fashion clothing. For Section A, participants answered each question using 5-point scale. Response numbered 1 as never, 2 as rarely, 3 as depends, 4 as sometimes and 5 as frequently. Section B used Likert scale 1 as strongly disagree, 2 as disagree, 3 as neutral, 4 as agree and 5 as strongly agree.

Therefore, the research study is based on survey questionnaires and interviews with teachers from various music schools listed. The researcher formulate survey questionnaires and materials and set three different sets of questionnaires for Teachers, Parents and Students to answer, in order to voice out their opinions and views in learning songs with explicit lyrics. Materials are 3 sets of survey questionnaires for teachers, parents and students. Each respondent will be given a 2-in-1 set of survey questionnaires: Set 1 and Set 2 questionnaires clipped together. Set 1 questionnaire is about awareness of explicit lyrics and Set 2 questionnaire is focused on hip-hop and rap. The survey questionnaires using the Likert scale 1-5:

- 1 Strongly disagree
- 2 Disagree
- 3 Neutral
- 4 Agree
- 5 Strongly agree

For teachers' and parents' questionnaires, they have to read and answer subjective questions for their views, opinions and solutions.

3.3 Research Design

Respondents for this study were teachers, parents and students from Ampang and Kuala Lumpur. There were students of various ages from the age range of teenagers (13 to 18 years old) and youth of (19 to 25 years old). Respondents were obtained based on their availability and free will to participate and fill in the survey. Therefore, the survey questionnaires were not distributed evenly as planned by the researcher to distribute 350 copies of survey questionnaires in total; with 20 copies of survey questionnaires each to 10 music schools and 30 copies of each to 5 music colleges.

The method used for this research is a study that consists of survey and interviews, primarily an exploratory research. It is used to gain an understanding of underlying reasons, views, opinions, and motivations towards personality traits, moods, feelings, thoughts, attitudes, behaviours and preferences. The main strength of this method is asking the respondents to provide and describe their own experiences in providing insights into the problem and to develop ideas or hypotheses for potential quantitative research.

In selecting the appropriate response mode is important when measuring music preference, as the type and amount of data produced can vary with the choice of different response modes (LeBlanc, 1984; Kuhn, 1980). One of the most used techniques is self-report techniques of questionnaires, Likert scales and interviews (Shehan, 1981, 1984; McCrary, 1993); Likert scale is a psychometric scale commonly used in survey questionnaires. When responding to a Likert questionnaire, respondents specify their level of agreement to the statement. Sometimes the answers provided by the respondents might be biased, balanced or in positive and negative manner. After the

questionnaire is completed, each question will be analyzed separately. In some cases, the subjective questions will be summarized into an overall response.

3.4 Data collection

The measure of the perception survey was done in the music schools and music colleges respectively. The duration of the survey takes approximately 15-20 minutes. The respondents were given brief and clear instructions on the nature of the task. Respondents were instructed to respond to the survey questionnaires by indicating how far they agree or disagree with the statements in the questions and how familiar they are with the given music style.

The instructions were given by the researcher to the respondents. There are 3 sets of survey questionnaires, mainly for Teachers, Parents and Students. Questionnaires in the first set are referring to Appendix A for Teachers. It is divided into 3 sections. In section A, the questionnaires are on Preferences and Awareness. There are 18 questions to be answered to show their preferences and awareness towards explicit lyrics. Respondents are required to circle the answers of Yes or No. In Section B, it also requires Yes and No answers. There are 17 questions. It is about the teacher's teaching. This is to find out whether they agree or disagree on the objectives, teaching materials and syllabus used, regardless of the explicit lyric's content. As for Section C, the instruction is "Please answer the questions in your own words." It contains 7 open ended subjective questions that must be answered in their own words, to proof the views, opinions and solutions from teachers regarding the teaching of explicit lyrics. Respondents then read and answer all the questions in the survey according to the sections. After answering the survey questionnaires, they will need to fill up the column of their gender, age, years of teaching and name of school.

Followed by second set of survey questionnaires for respondents of Parents; referring to Appendix B. There are 3 sections. Section A and B are requiring the respondents to follow the instructions of “Please circle one answer only on the questions” in Yes or No answer options. Section A has 10 questions, focusing on awareness and listening to songs with explicit lyrics. Section B also has 10 questions on singing and learning songs with explicit lyrics. Section C consists of parent’s preferences and views, to be answered subjectively. The instruction given is “Please answer the questions in your own words”. Respondents then read and answer all the questions in the survey according to the sections. Then, they will need to fill up their personal details into the bottom column of the survey on their gender, age, number of children and profession.

Questionnaires in third set is for Students; referring to Appendix C using Likert scale. It has 4 sections, with the instruction of “Please circle the answers according to the Likert scale 1-5 as given below.” In Section A, it had 10 questions about image, outlook, appearance, attitude and behaviour, with the Likert scale ranging from 1 as Strongly Disagree; 2 as Disagree; 3 as Neutral; 4 as Agree and 5 as Strongly Agree. Section B has 7 questions on Listening. Section C has 10 questions on Singing. Finally, Section D has 7 questions only. The instruction given was “Please circle one answer only” on Yes – No answers. Respondents then read and answer all the questions in the survey according to the sections. Then, they will need to fill up their personal details into the bottom column of the survey on their gender, age, academic year and school.

Finally, all respondents are required to participate in Set 2 of the survey questionnaires; referring to Appendix D. The questionnaires are divided into 2 sections with 10 questions each. Section A is about Hip-hop & You, which will be answered based on Likert scale 1-5. Likert scale 1 as Never; 2 as Rarely; 3 as Depends; 4 as

Sometimes; and 5 as Frequently. The instruction is “Please choose and circle the answers according to the scale 1-5.” Section B is about Reality Bites. It portrays about the reality that the teenagers are facing, hip-hop and rap music. The instruction is “Please choose and answer according to the Likert scale 1-5. 1 as Strongly Disagree; 2 as Disagree; 3 as Neutral; 4 as Agree and 5 as Strongly Agree.

Therefore, the survey questionnaires were distributed according to the three categories of respondents, namely teachers, parents and students. Respondents were given 15-20 minutes in completing the survey. They indicated their best choice and preference answers for each section. Respondents also completed the survey questionnaires which indicated the data for Teachers: gender, age, years of teaching and school; Parents: gender, age, number of children and profession; Students: gender, age, academic year and school.

3.5 Pilot study

A pilot study has been done from June to early August 2016 in various music schools in Ampang and Petaling Jaya to test the reliability of the data. Target respondents are teenagers of 13-18 years old. A few music schools has been listed and approached.

At the very beginning, researcher was so excited to go out and meet people from other music schools to carry out the survey there. Unfortunately, it was quite a disappointing moment. Researcher was unable to meet the principal or boss of the music schools to briefly explain about the survey before it is being carried out. The outcome was not very satisfying and quite disappointing as most of the music schools were not willing to participate in this survey. As a result, only one of the music schools in Ampang was the most supportive among all the music schools approached. The

teachers, parents and students are friendly and easy to be approached, thus willing to answer the survey questionnaires. They cooperated and participated fairly well.

3.6 Survey

Then, from September 2016 to January 2017, the main study was carried out in the respective music schools in Ampang and a music college in Kuala Lumpur. Firstly, researcher approached the respondents by making calls to set for an appointment with the listed music schools to meet the principal and the vocal teachers to have brief interview and survey with them about the vocal teaching and learning. During the visit to the respective music schools, researcher hand in the official letter from the university as proof to carry out the survey in their schools. Brief the person-in-charge about the survey to the target audiences of the respondents consisting of teachers, parent and students. Then, distribute the survey questionnaires to the school administration staff and their respondents. After the respondents filled up the survey forms, completed data is being collected. At these music schools, the respondents' feedback was very positive. The respondents were friendly and easily approached, very cooperative and answered the survey questionnaires willingly. Data was collected quantitatively.

Nevertheless, some of the schools left the survey questionnaires blank. One of the music schools returned the questionnaires and even the official letter that was attached to the survey forms.

3.7 Interviews

Researcher interviewed teachers, parents and students about their perception, views and opinions towards singing songs with explicit lyrics.

3.7.1 Teachers

Name of Teachers	Age	Gender	Designation	Years of teaching experience
Teacher B	50	Female	Music teacher in international school	22 years
Teacher S	43	Male	Teacher/ Musician/ Performer	18 years
Teacher FL	38	Female	Vocal Teacher in music school	14 years

3.7.2 Parents

Name of Parents	Age	Gender	Designation	Years of working experience
Mr SZ	43	Male	Musician/ sporting father	21 years
Mdm Oxa	35	Female	Human resource officer	2 years

3.7.3 Students

Name of Students	Age	Gender	Designation
M	22	Male	College student
K	15	Female	PT3 student in secondary school

3.8 Data Analysis Methods

The surveys and interviews were carried out successfully. This descriptive method determined the level of awareness of the respondents. In survey questionnaires, researcher compiled the data base on the notebook according to the three categories of teachers, parents and students after the data has been collected from the respondents. Then, calculating the data using calculator to find out the total number of respondents, n = (%) and mean scores (*Mean*) of data. Next, transfer the data analysis by typing it into the computer. Then, create various tables to show the results of the data.

As for interviews, the researcher made appointment with the teachers, parents and students individually. The researcher asked questions on awareness of learning songs with explicit lyrics and jotted down the key words of their conversation in a notebook or a recorder from the hi-technology hand-phone. From the opinions and views from all three categories, the researcher had to analyze what they voiced out regarding learning songs with explicit lyrics.

CHAPTER 4

RESULTS

4.1 Survey analysis

After the survey has been accomplished, survey data were collected, gathered and analyzed. The findings are discussed in this chapter.

Table 1.1 Respondents' Data

Respondents	Total number of respondents
Teachers	17
Parents	12
Students	122

Referring to Table 1.1 as shown above, the results of the survey reports of perception of learning songs with explicit lyrics consists of three categories of respondents, Teachers, Parents and Students. There are 17 Teachers, 12 Parents and 122 Students of two age groups, namely teenagers (13-18 years old) and youth (19-25 years old).

Due to the professional of vocal teaching as a music instrument, there are limited vocal teachers. Thus there are limited quantities of vocal teachers participating as respondents in this survey. Followed by respondents of parents, it is reported that not many parents who are willing to participate in the survey due to lacked of time, knowledge of the survey topic and so forth. As for the respondents of students, the teenagers are curious and excited to participate whereas the youth participated in the survey with cool attitude.

4.1.1 Teachers

Set 1 Questionnaires

Section A

The table below shows the total number of respondents and the choice of answers given were based on percentages and in Yes and No answers.

Table 1.2 Teachers' preferences and awareness on learning songs with explicit lyrics

Survey Questionnaires	Respondents' Answers n (%)	
	Yes	No
Question 1		
Are you aware of the meaning of explicit?	15 (88)	2 (12)
Question 2		
Do you listen or sing to songs with explicit lyrics?	9 (53)	8 (47)
Question 4		
I tend to use explicit, swear, cursing words in my daily conversations, even with my students.	1 (6)	16 (94)
Question 5		
I am responsible to nurture the student's musical interest.	17 (100)	-
Question 6		
Are you aware that you are teaching songs that contain explicit lyrics?	11 (65)	6 (35)
Question 7		
I teach the songs with explicit lyrics easily and fairly well because it is of my interest as well.	5 (29)	12 (71)

Question 8		
I teach the songs to create happy mood for a better learning environment.	12 (71)	5 (29)
Question 9		
I don't care of the explicit lyrics but just teach it, as long as the students love singing it.	6 (35)	11 (65)
Question 10		
Parents gave me the freedom to teach any songs at all.	10 (59)	7 (41)
Question 11		
Did parents or students request to sing their favourite songs that mostly were filled with explicit lyrics?	4 (23)	13 (77)
Question 12		
Will you agree to let your students sing songs with explicit lyrics?	5 (29)	11 (65)
Question 13		
I'm left with no choice but to teach the students according to their preferences and choice of songs in order to please them and get them interested in singing.	5 (29)	12 (71)
Question 14		
I'm open-minded to let your students explore and it's ok to learn songs with explicit lyrics.	11 (65)	6 (35)
Question 15		
I let my students sing whole-heartedly to express their various feelings through singing.	16 (94)	1 (6)
Question 16		
I teach it to fulfil student's needs and eagerness of interest towards the explicit lyrics.	8 (47)	9 (53)
Question 17		
You allow your students to perform songs with explicit lyrics.	5 (29)	12 (71)

Question 18

In the end, parents are satisfied and happy with the progress of their children. 16 (94) 1 (6)

Based on Table 1.2, the choice of answers are Yes and No. In Question 1, 88% of the 15 teachers agreed with the statement and said “yes” but 12% of 2 teachers said “no” to the awareness of the meaning of explicit. As for Question 2, 53% of 9 teachers listened or sang songs with explicit lyrics except for 47% of 8 teachers.

Question 3 is an open-ended question, asking the teachers on how they felt when they sing these songs filled with explicit lyrics. Among the words used by the respondents are uncultured of 1 (6%) of teacher, 3 (18%) felt uncomfortable, 5 (29%) of teachers felt uneasy and only 1 (6%) felt embarrassed singing songs with explicit lyrics. More neutral answers are such as indifferent of 1 (6%) of teacher felt normal singing these songs with explicit lyrics, 2 (12%) felt emotional; depending on mood and 1 (6%) of teacher chose no comment as the choice of answer. Other than that, some 1 (6%) of teacher commented nothing much but these songs do sound good musically. They get to learn new music language of slang words such as bling, booty, etc. Besides that, another 1 (6%) of teacher agreed that the songs are easy to remember and be able to memorize the lyrics. Lastly, 1 (6%) of other teacher stated that as an educator, we do not condone with explicit lyrics.

In Question 4, when asked if as an individual, “I tend to use explicit, swear, cursing words in my daily conversations, even with my students”, 6% of 1 teacher tend to use explicit lyrics, whereas 94% of 16 teachers disagree with the statement. The most satisfying answer is in Question 5, with the result of 100% of the total of 17 teachers

answering “yes” on the responsibility to nurture the student’s musical interest. Thus, in Question 6, 65% of 11 teachers are aware that they are teaching songs that contain explicit lyrics but 35% of 6 teachers were not aware of this.

For Question 7, 29% of 5 teachers said that they teach the songs with explicit lyrics easily and fairly well because it is of their interest as well, though 71% of 12 teachers disagreed to this statement. In Question 8, 71% of 12 teachers agreed in teaching songs and creating happy mood and also better learning environment but 29% of 5 teachers do not agree with this statement.

As for Question 9, there are 35% of 6 teachers that agreed to ignore the explicit lyrics but just teach it; as long as the students love singing it but 65% of 11 teachers said they do care of what they are teaching. In Question 10, 59% of 10 teachers agreed that during lesson, parents gave them the freedom to teach any songs at all though 41% of 7 teachers disagreed.

Question 11 resulted about a minority of 23% of 4 teachers said “yes” that parents or students making request to their teacher to sing their favourite songs that mostly were filled with explicit lyrics, whereas 77% of 13 teachers disagreed to it. Besides that, in Question 12, 35% of 6 teachers agreed to let their students sing songs with explicit lyrics but 65% of 11 teachers said “no” because as a music educator, we must be wise to choose suitable songs with appropriate lyrics.

In Question 13, 29% of 5 teachers felt that they are left with no choice but to teach these songs to the students according to their preferences and choice of songs in order to please them and attract the students’ interest in singing but 71% of 12 teachers said “no” to this statement. Other than that, in Question 14, 65% of 11 teachers agreed

being open minded to let student explore learning songs with explicit lyrics but 35% of 6 teachers disagreed.

Question 15 is comparing 94% of 16 teachers that said “yes”, that they will let the students to sing whole heartedly in expressing their feelings freely through singing. Unfortunately, a minimal of 6% of 1 teacher disagreed to this. From the findings in Question 16, some teachers teach these songs to fulfil student’s needs and eagerness of interest towards the explicit lyrics. Therefore, 47% of 8 teachers were committed to teach based on student’s needs and 53% of 9 teachers disagreed to this. Question 17 has a minimal of 29% of 5 teachers that let their students perform songs with explicit lyrics, compared to 71% of 12 teachers whom do not allow the performance. In the end, parents are satisfied and happy with the progress of their children. 94% of 16 teachers agreed to this statement but 6% of 1 teacher disagreed.

Section B

Table 1.3 Teachers’ perception on teaching songs with explicit lyrics

Survey Questionnaires	Respondents’ Answers		
	Yes	No	Sometimes
Question 1		-	-
You have set the objectives in teaching singing.	17 (100)		
Question 2		-	-
You get to choose freely on the teaching materials.	17 (100)		

Question 3			-
Did you follow strictly to the pop music teaching syllabus?	7 (41)	10 (59)	
Question 4			-
Do you teach and sing mainly for fun and enjoyment for music?	15 (88)	2 (12)	
Question 5			-
Do you teach songs that you like, regardless of the contents of explicit lyrics?	5 (29)	12 (71)	
Question 6			
Did you get parent's consent regarding teaching their child to learn and sing songs with explicit lyrics?	6 (35)	10 (59)	1 (6)
Question 7			
You are the shy type of teacher so you will skip teaching songs with explicit lyrics.	8 (47)	8 (47)	1 (6)
Question 8			
You tend to modify/ filter and adapt the explicit lyrics in replacing with a more suitable and appropriate word.	13 (76)	4 (24)	-
Question 9			
You prohibit the students from listening, singing and learning songs with explicit lyrics.	7 (41)	10 (59)	-
Question 10			-
You are open-minded to let your students explore and it's ok to learn songs with explicit lyrics.	11 (65)	6 (35)	
Question 11			-
Before you teach the songs, do you look into the history/ cultural background of the songs?	15 (88)	2 (12)	

Question 13

Are you emotionally affected by the lyrics when you teach the singing songs of explicit lyrics?	8 (47)	8 (47)	1 (6)
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Question 14

Did you and your students check out the songs on MTV and <i>Youtube</i> videos for practice and learning purposes?	16 (94)	-	1 (6)
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Question 15

You teach the latest Top 40 hit songs that mostly contain explicit lyrics.	5 (29)	11 (65)	1 (6)
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The questions are set according to answers of Yes, No and Sometimes, with reference of Table 1.3 as above.

Both Question 1 and 2 have obtained a perfect 100% of 17 teachers agreeing that they had set teaching objectives in teaching singing. Teachers are happy that they get to choose freely on the teaching materials. In Question 3, 41% of 7 teachers followed very strictly to the pop music syllabus whereas 59% of 10 teachers teach freely without using any fixed syllabus.

The survey result in Question 4 showed that 88% of 15 teachers teach for fun and enjoyment but 12% of 2 teachers are not. In Question 5, 29% of 5 teachers taught regardless of explicit lyrics whereas 71% of 12 teachers mostly choose carefully on the songs that they teach. As for Question 6, there are 35% of 6 teachers whom approached parents for the parent's consent; while 59% of 10 teachers did not have any parents' consent and 6% of 1 teacher said sometimes they will approach parents regarding this.

Besides that, Question 7 has a fair result with 47% of 8 teachers for both “yes” and “no” answers; 6% of 1 teacher will sometimes skip teaching songs with explicit lyrics. A high percentage of 76% of 13 teachers will tend to modify or filter and adapt the explicit lyrics; in replacing with a more suitable and appropriate word; whereas 24% of 4 teachers will ignore the explicit lyrics.

In Question 9, 41% of 7 teachers prohibit students from listening, singing and learning songs with explicit lyrics but 59% of 10 teachers said “no” to this statement. As for Question 10, 65% of 11 teachers are open-minded in letting students explore songs with explicit lyrics but 35% of 6 teachers were rather conservative in this manner. Followed by Question 11 resulting 88% of 15 teachers actually checked the songs. They look into the history or cultural background of the songs before teaching it to the students. But there are only 12% of 2 teachers who did not check and review any songs before teaching it.

There are open-ended questions and various answers for Questions 12. When asked “How do you feel when you teach songs with explicit lyrics?” Among the answers from the respondents are 1 (6%) feeling embarrass, 3(18%) feeling uncomfortable, 1 (6%) feeling guilty and 1 (6%) felt not right to teach it. 1 (6%) of teacher said it is just normal and also 1 (6%) mentioned musically no issue. Another 1 (6%) of teacher said depending on the words and 1 (6%) said depending on the meaning of the song. More positive teacher of 1 (6%) will teach confidently and 1 (6%) of teachers felt satisfied and 1 (6%) of teachers felt inspired. And 2 (12%) said they do not and will not teach these songs with explicit lyrics. Another 2 (12%) of teachers chose no comment for their answers to this question.

A fair percentage in Question 13 resulting of 47% of 8 teachers' emotions being affected for both "yes" or "no" answers; 6% of 1 teacher said that only sometimes, her emotions were affected. In Question 14, a high percentage of 94% of 16 teachers will check out the songs and its content and 6% of 1 teacher only check it sometimes on MTV and *Youtube* videos for practice and learning purposes. For Question 15, "You teach the latest Top 40 hit songs that mostly contain explicit lyrics". 29% of 5 teachers teach latest Top 40 hit songs; 65% of 11 teachers do not teach it; and only 6% of 1 teacher teaches latest hit songs sometimes. Teachers teach with an open-mind to nurture student's music interest. Most importantly, teachers need to filter and modify the explicit lyrics to more suitable lyrics. Other than that, teachers will include music appreciation, music history, musicality, music understandings and music aspects in their teaching. Music aspects such as harmony, rhythm, pitch, etc.

Question 16 is also an open-ended question with various answers. The question asked about how teachers teach the Top 40 hit songs nowadays because it is filled with explicit lyrics. 1 (6%) of the teachers said just teach it as usual. 1 (6%) of teachers said teach select songs with less explicit lyrics. 3 (18%) of teachers said they do not and will not teach it. 1 (6%) of teachers said the best thing is not to teach such songs to students. There are 5 (29%) of teachers agreeing to modify or change the lyrics to a more suitable and appropriate lyrics. 1 (6%) of teachers agreed to guide the students along throughout the class. Teachers also play a role in selecting enjoyable songs. Therefore, 1 (6%) of teachers need to choose good songs with good lyrics. 1 (6%) of teachers had no comment and 3 (18%) of teachers had no answers provided.

Section C

In this section, the survey questions are designed in an open ended questions and answers. Therefore, respondents of teachers are free to voice out their opinions; focusing on the views, opinions and solutions given by the teachers. When asked in Question 1, “Will you let your students sing songs with these lyrics? A teacher of 1 (6%) bravely answered yes, because he is open-minded in letting students explore in their singing. 16 (94%) of teachers’ answers were “no-s”. Among the feedback was the attitude of the song and message is an important thing to educate people. Thus, it will consciously influence students’ mind; where it contains bad words and can lead to negativity in life. Majority of the teachers disagreed teaching this type of songs in the class. Question 2 discussed on the moral or immoral values involved in these explicit lyrics. Among the answers for immoral values are singing these songs with explicit lyrics has the usage of bad and vulgar words, resulting bad guidance and influence to students. There is a cultural change, need to distinguish between the rights and wrongs. There are very strong desires with a lot of negative factors. However, the good moral values are that nowadays this music also conveys good and meaningful messages about social life and environment. Therefore, music should unite human beings. Teachers must give more positive and encouraging words in order to achieve good moral values to be instilled in the students’ mind, attitude and behaviour.

In Question 3, the question asked “What are the implications before and after the students learn to sing songs with explicit lyrics”. There are satisfied and dissatisfied answers. One of the feedbacks was “not much”, as students were just singing their favourite songs. Students will lose sense of respect if they are exposed to a lot of cursing and uttering of bad words. Another teacher mentioned about meddling with powers where they could comprehend the consequences. In Question 4, the musical

activities in the learning process during lesson are such as vocal warm-ups, sight-singing, humming of melody, clapping of rhythm and so forth. As for Question 5, it was investigated that the awareness in learning the music aspects and nurturing students' musical abilities are mainly tempo, pitch and rhythm.

Followed by Question 6 asking on the steps we can take to prevent such explicit lyrics from being sung in the class. As teachers, we need to instil positive vibes at an early age. There are suggestions to teach students to sing holy songs like church hymns to prevent them from negativity. Besides that, teachers also need to educate the students on the consequences. Other than that, teachers need to encourage the students to sing popular songs with motivational and positive messages in it; follow proper and formal singing syllabus, such as Rock School of Trinity exam board. Therefore, teachers need to filter the songs that students will be learning. Other than that, teachers also need to replace songs of explicit lyrics with interesting and fun songs that do not contain explicit lyrics.

For Question 7, there are suggestions from the principal or teachers' point of view regarding the teaching and learning songs with explicit lyrics. Teachers agreed that they play an important role to prepare their teaching materials for the lesson. Teachers can also teach with better approach emphasizing positive messages in the songs. However, some teachers suggested their views to avoid from teaching songs with explicit lyrics. Another suggestion is to prohibit these songs from being sung in schools and institutions. Besides that, the principal is very positive to let the teacher have full responsibility to teach the students as long as they keep up to their interest and enjoy singing happily and confidently.

Teachers

Set 2 Questionnaires

The second set of the questionnaires are focused between hip-hop and rap music and you, as teachers. This is to find out about the preferences of an individual towards hip-hop and rap music.

Section A

Table 1.4 Teachers' perception on hip-hop & rap

Survey Questionnaires	Respondents' answers					Mean
	Never 1	Rarely 2	De- pends 3	Some- times 4	Fre- quently 5	
Question 1 Do you listen to hip-hop and rap music?	-	7 (41)	3 (18)	7 (41)	-	3.0
Question 2 How often do you listen to hip-hop or rap music?	-	7 (41)	3 (18)	6 (35)	1 (6)	3.0
Question 3 You feel good listening to hip-hop and rap music.	-	4 (23)	9 (53)	3 (18)	1 (6)	3.0
Question 4 When listening to hip-hop or rap music, you pay attention to the melody and rhythm.	-	2 (12)	3 (18)	5 (29)	7 (41)	4.0

Question 5	6 (35)	4 (24)	5 (29)	2 (12)	-	1.8
You memorized the explicit lyrics and rap along with the song.						
Question 6	1 (6)	2 (12)	10 (58)	2 (12)	2 (12)	3.0
Do you feel that explicit hip-hop and rap music are offensive to men or women?						

Question 1-6 are as above, based on Likert scale and Mean scores.

For Question 1, the respondents answered “Sometimes”; with 41% of 7 teachers listening to hip-hop and rap music and mean score of 3.0. In Question 2, 41% of teachers chose “Rarely”; confirming that they rarely listen to hip-hop or rap music. The mean score is 3.0. As for Question 3, “You feel good listening to hip-hop and rap music”. Respondents chose “Depends”, with 53% of 9 teachers of 3.0 mean score felt good listening to hip-hop and rap music.

In Question 4, “When listening to hip-hop or rap music, you pay attention to the melody and rhythm”. On Likert scale 5 “Frequently”, the teachers agreed paying attention to the melody and rhythm, with 41% of 7 teachers and 4.0 mean score. Question 5 mentioned “You memorized the explicit lyrics and rap along with the song”. Teachers who memorized the explicit lyrics and rap along with the song chose “Never”; and 35% of 6 teachers with mean score of 1.8 only. Lastly, in Question 6, when asked if teachers felt that explicit hip-hop and rap music are offensive to men or women. The answer is on “Depends”; 58% of 10 teachers with 3.0 of mean score.

For Question 7-10, the table below shows the result of the respondents' answers on explicit words, favourite artiste and favourite songs.

Table 1.5 Explicit Words, Favourite Artistes and Favourite Songs

Survey Questionnaires	Respondents' Answers n (%)						
Question 7 Which explicit words are you familiar with?	Fuck	Bitch	Nigga	Pussy	All	Combo	None
	5 (29)	2 (12)	-	-	7 (41)	3(18)	-
Question 8 Which of the following hip-hop or rap music male artistes do you fav?	Dr Dre	Emi-nem	Snoop Dogg	Jay-Z	All	Combo	None
	-	5 (29)	3 (18)	2(12)	6 (35)	1 (6)	-
Question 9 Which of the following hip-hop or rap music female artistes do you fav?	Rihan-na	Nicki Minaj	Iggy Azalea	Missy Elliott	All	Combo	None
	6 (35)	2 (12)	1 (6)	1 (6)	5 (29)	2(12)	-
Question 10 Which of the following songs do you fav listening to?	The Real Slim Shady	Work	Drop It Like It's Hot	Love The Way You Lie	All	Combo	None
	2 (12)	-	-	5(29)	5(29)	1 (6)	4(24)

In Question 7, given choices of explicit lyrics were [Fuck; Bitch; Nigga; Pussy; All]. 41% of 7 teachers chose the familiarity of “All” of the words given. The lowest percentage is 12 % of 2 teachers who chose “Bitch” as their familiar word. Question 8 resulted to 35% of 6 teachers choosing “All” for the answers that their favourite male artistes were all of the hip-hop or rap music artistes stated, namely Dr Dre; Eminem; Snoop Dogg; Jay-Z; All. The lowest percentage is 6% of 1 teacher who chose combination of favourite artiste Eminem and Snoop Dogg.

In Question 9, given choices were Rihanna; Nicki Minaj; Iggy Azalea; Missy Elliott; All. Result showed that Rihanna was the favourite female artiste; with 35% of 6 teachers; compared to 6% of 1 teacher each, who chose Iggy Azalea and also Missy Elliott. In Question 10, given choices are The Real Slim Shady; Work; Drop It Like It’s Hot; Love the Way You Lie; All. 23% of 5 teachers answered “All” for favourite hip hop and rap songs. The lowest percentage is 6% of 1 teacher, answered combination of favourite songs, namely “The Real Slim Shady” and “Love the Way You Lie”.

Section B

This section shows the teachers' acceptance on attitudes and behaviour: impacts of hip-hop and rap.

Table 1.6 Teachers' acceptance on attitudes and behaviour: impacts of hip-hop and rap

Survey Questionnaires	Respondents' Answers n (%)					Mean
	Strongly disagree	Disagree	Neutral	Agree	Strongly agree	
	1	2	3	4	5	
Question 1						
Teenagers enjoyed listening to hip-hop and rap music.	-	-	2 (11.8)	11 (64.7)	4 (23.5)	4.1
Question 2						
New generation listeners thinks hip-hop and rap music convey positive messages for the listeners.	-	1 (6)	7 (41)	8 (47)	1 (6)	3.5
Question 3						
Hip-hop and rap music portrayed bad attitude and behaviour.	-	5(29)	8 (47)	2 (12)	2 (12)	3.0
Question 4						
Hip-hop and rap music is offensive.	1 (6)	6 (35)	8 (47)	2 (12)	-	2.6
Question 5						

Hip-hop and rap music promotes aggressive and violent behaviour.	1 (5.9)	3 (17.6)	10 (58.8)	2 (11.8)	1 (5.9)	2.9
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Question 6

Hip-hop and rap music are a total domestic violent issue.	1 (6)	7 (41)	8 (47)	-	1 (6)	2.6
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Question 7

Hip-hop and rap music look down and disrespect the women through its explicit lyrics.	1 (6)	4 (24)	6 (35)	6 (35)	-	3.0
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Question 8

Hip-hop and rap music <i>Youtube</i> music videos promote sexual behaviour.	1 (6)	1 (6)	6 (35)	6 (35)	3 (18)	3.5
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Question 9

Hip-hop and rap music portrayed that women are for male satisfaction.	1 (5.9)	3 (17.6)	4 (23.5)	7 (41.2)	2 (11.8)	3.3
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Question10

Hip-hop and rap music reflects the realities of intimate partner relationships.	1 (6)	4 (24)	6 (35)	5 (29)	1 (6)	3.0
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Question 1 showed 64.7% of 11 teachers on Likert scale 4 “Agree”, with 4.1 mean score agreeing that teenagers enjoyed listening to hip-hop and rap music. In Question 2, Likert scale 4 “Agree”; resulting 47% of 8 teachers with 3.5 mean score

agreed that the new generation listeners thinks hip-hop and rap music convey positive messages for the listeners. Question 3 stated that hip-hop and rap music portrayed bad attitude and behaviour; respondents answered Likert scale 3 on “Neutral”; resulting 47% of 8 teachers with 3.0 as mean score. Followed by Question 4, respondents chose Likert scale 3 “Neutral”; with 47% of 8 teachers on 2.6 mean score; mentioning that hip-hop and rap music is offensive.

In Question 5, respondents also chose Likert scale 3 “Neutral”; with 58.8% of 10 teachers with 2.9 mean score agreeing that hip-hop and rap music promotes aggressive and violent behaviour. 46% of 8 teachers chose Likert scale 3 “Neutral” with mean score of 2.6 in Question 6 stating that hip-hop and rap music are a total domestic violent issue. Question 7 is fairly divided with 35% of 6 teachers each Likert scale 3 “Neutral” and 4 “Agree” with mean score of 3.0; that hip-hop and rap music look down and disrespect the women through its explicit lyrics.

As for Question 8, “Hip-hop and rap music *Youtube* music videos promote sexual behaviour”. The result was equal on Likert scale 3 “Neutral” and 4 “Agree” with both answers on 35% of 6 teachers with mean score of 3.5. Question 9 mentioned “Hip-hop and rap music portrayed that women are for male satisfaction”. Respondents chose Likert scale 4 “Agree”; with 41.2% of 7 teachers agreeing on the statement, with 3.3 as mean score. Lastly, in Question 10, 35% of 6 teachers chose their answers on Likert scale 3 “Neutral”, with 3.0 mean score that hip-hop and rap music reflects the realities of intimate partner relationships.

4.1.2 Parents

Set 1 Questionnaires

Section A

Table 2.1 Parents' awareness and listening to songs with explicit lyrics

Survey Questionnaires	Respondents' Answers	
	n (%)	
	Yes	No
Question 1		
Are you aware of gangster rap and also hip-hop culture?	10 (83)	2 (17)
Question 2		
Do you know the meaning of explicit lyrics?	8 (67)	4 (33)
Question 3		
Do you listen to songs with explicit lyrics?	6 (50)	6 (50)
Question 4		
Your child was somehow affected by your swearing of words in your daily conversations with your friends and family members.	2 (17)	10 (83)
Question 5		
Do you agree to let your child to sing songs with explicit lyrics? If no, please state your views and opinions.	4 (33)	8 (67)
Question 6		
As parents, you also need to listen and sing songs like this to feel "cool" because it's the "in" thing of the generation.	4 (33)	8 (67)

Question 8	6 (50)	6 (50)
You prohibit or filter the songs your children listen or sing.		
Question 9		
As parents, do you relate your life experience when listening to these songs?	6 (50)	6 (50)
Question 10		
Are your emotions affected when you listen or sing these songs?	7 (58)	5 (42)

Questions are set in Yes and No answers.

Question 1 “Are you aware of gangster rap and also hip-hop culture?” A high score of 83% of 10 parents agreed and said “yes” to the awareness of gangster rap, compared to 17% of 2 parents that said “no” to the statement. In Question 2, 67% of 8 parents proved that they knew the meaning of explicit lyrics, but 33% of 4 parents did not know it. Then, Question 3 had a fair score of 50% of 6 parents answered on both “yes” and “no” choice of answers for “Do you listen to songs with explicit lyrics?”.

In Question 4, the statement mentioned that our child was somehow affected by your swearing of words in your daily conversations with your friends and family members. 17% of 2 parents said yes for being affected by swearing of words in daily conversations with friends and family members, whereas 83% of 10 parents were not affected. 33% of 4 parents in Question 5 agreed to let their child sing songs with explicit lyrics but 67% of 8 parents did not allow it. This was because the parents might be afraid of the bad influences portrayed in the explicit lyrics. Then, Question 6 asked parents if they need to listen and sing songs like this to feel “cool” because it’s the “in”

thing of the generation. 33% of 4 parents felt cool listening and singing songs with explicit lyrics. However, 67% of 8 parents were not cool about it.

Question 7 is an open-ended question with various answers. “How do you feel when you hear your child listen and sing these songs.” As a non-English cultured person, one of the parents felt amazed because their child can rap and sing along confidently. Some felt cool and amazed because they found out that their child has got talent to rap and sing. Another parent said to be more open-minded and not to worry too much because nowadays, kid knew the meaning of explicit at a young and tender age. One of them mentioned “I don’t know if my child sang these songs because I haven’t heard any.” One parent chose “no comment” on this statement. However, one of the parents screamed when hearing the child sang songs with explicit lyrics. Some other parents mentioned angry and not comfortable. Another parent said that she felt sad hearing her child sing these songs. She said it was a bad choice to sing songs with explicit lyrics. The best is to choose good choices of songs and not by peer pressure.

Question 8 “You prohibit or filter the songs your children listen or sing.” A fair percentage of 50% of 6 parents on both “yes” and “no” answer. Same result of 50% of 6 parents answered Question 9 that as parents, they do relate their life experience when listening to these songs. In Question 10, Are your emotions affected when you listen or sing these songs? 58% of 7 parents are emotionally affected when listening to these songs, whereas 42% of 5 parents were not affected.

Section B

Table 2.2 Parents' awareness of their children singing & learning songs with explicit lyrics.

Survey Questionnaires	Respondents' Answers	
	Yes	No
Question 1		
Are you aware that your child is learning songs with explicit lyrics?	5 (42)	7 (58)
Question 2		
Will you let your child learn or sing songs with explicit lyrics?	5 (42)	7 (58)
Question 3		
Is there any parent's consent from the vocal teacher regarding learning songs that contains explicit lyrics?	4 (33)	8 (67)
Question 4		
Does your child get to choose freely on what songs to learn or sing?	11 (92)	1 (8)
Question 5		
Do you look into the meaning of the songs that your child is learning?	8 (67)	4 (33)
Question 6		
You are open-minded to let your child explore and it's ok to learn songs with explicit lyrics.	9 (75)	3 (25)
Question 7		
You let the teacher encourage and teach your child any songs at all, regardless of explicit lyrics.	7 (58)	5 (42)

Question 8

Your child built their confidence and sang expressively. 12 (100)

Question 9

You have no idea what the teacher is teaching your child in the singing class. 9 (75) 3 (25)

Question 10

Did the teacher introduce music appreciation of the songs? 10 (83) 1(17)

In Question 1, 42% of 5 parents said “yes” and 58% of 7 parents said “no” to the awareness of their child learning songs with explicit lyrics. Question 2 showed 42% of 5 parents will let their child learn or sing songs with explicit lyrics but 58% of them do not allow. As for Question 3, “Is there any parent’s consent from the vocal teacher regarding learning songs that contains explicit lyrics?” There are 33% of 4 parents’ consent but 67% of 8 parents are not.

In Question 4, 92% of 11 parents agreed that their child can choose freely on what songs to sing but 8% of 1 parent mentioned that her child did not get to choose their own songs. Question 5 showed 67% of parents looked into the meaning of the songs while 33% of 4 parents did not look into the meaning of the songs that the child is learning. “You are open-minded to let your child explore and it’s ok to learn songs with explicit lyrics”. In Question 6, there are 53% of 9 parents who are open-minded but 25% of 3 parents seemed to be conservative in order for their child to explore learning songs with explicit lyrics. As for Question 7, “You let the teacher encourage and teach your child any songs at all, regardless of explicit lyrics”. 58% of 7 parents let the teacher encourage and handle their child; but 42% of 5 parents said no to this matter.

In Question 8, there was a perfect 100% of 12 parents agreeing that the child being confident and expressively. Question 9 proved that 75% of the 9 parents agreed that they did not have any idea on what the teacher is teaching in class; whereas 25% of 3 parents will follow up with the progress of the child after each lesson. Finally, Question 10 showed that 83% of the 10 parents agreed that the teacher did introduce music appreciation in the singing, even if it is songs with explicit lyrics. 17% of 2 parents do not agree with this.

Section C

This section is an open-ended questions focusing on parents' opinions on learning songs with explicit lyrics. Parents trusted the teacher's teaching and are satisfied with the choice of songs regardless of explicit lyrics. They wanted the teacher to create happy mood for their child to enjoy singing. Most of all, they want their child to improve singing, especially in the weekly progress.

Below are a few open-ended questions (Questions 5,6,7, 9 and 10) with preferences and views answered by the parents. In Question 5, "What is your main concern and expectation regarding the aspect of music appreciation and musical understanding?" There are various answers from parents. First, they treat music as hobby only. Then, to understand and appreciate the beauty of music because parents believed that music is a gift of life. It is for pleasure and enjoyment. The next step is to explore into the talent in singing. Parents want their child to be able to sing and enjoy the songs. Besides that, they want their child to learn the discipline in music. Next, is to learn the *solfege* singing, especially to pass the aural test of music exams.

In Question 6, "What are the steps that we can take to prevent the children from singing the songs with explicit lyrics? First of all, get permission of parents' consent

regarding teaching these songs. At the same time, let the child know the meaning of explicit lyrics. Explain the content of the Parents Advisory rights to the child. However, parents must trust the teacher to be wise in choosing and teaching the songs in class. Teachers and parents do not have to ban singing these songs in the class. Teachers need to filter the songs with explicit lyrics. Or sing less of those songs but as long as the child enjoy singing. Then, parents can monitor by listening to the songs the child is singing,

Question 7 asked about suggestions from music school's principal or teacher's point of view regarding teaching and learning these songs. It is up to the teacher to teach any songs, as long as it is educational. Another parent said as long as the child is learning music, must learn with our heart. Moreover, teachers should understand and follow the rules and regulations of the school. Thus, parents suggested that their children are not encouraged to sing songs with explicit lyrics.

In Question 9 asked about the implications before and after learning and singing these songs. There are negative influences, bad attitude, behaviour affecting the child and pollute the child's mind. Then, the child might tend to curse and swear. But as parents, they must show both good and bad examples to the child. This will give the confidence in the child to know the good and the bad. Other than that, the child will be able to improve in English language regardless of explicit lyrics. When it is taught and learnt for learning purposes, just think that it is only a song. Think of the music elements rather than the explicit lyrics. But if possible, do not sing these songs after class.

Finally in Question 10, there are some suggestions on how this learning and singing the explicit songs can be more effectively taught in the class. It can be taught in good words. Let the child understand that the meaning of the bad words are not good

but just learn the songs and its rhythm. Even though singing the explicit lyrics, teachers can make the teaching of these songs sounding fun by including rhythmic reciting of the words, rhythm clapping and tapping; then combine together with singing. As long as the child chose and are willing to participate in the musical activity involved, this will make the learning more fun and effective. However, the child must be taught under the guidance of a teacher. Therefore, parents must trust and let the teacher handle the teaching. Besides that, listen to examples of songs in the CD and attend some concerts to motivate the child.

University of Malaya

Parents

Set 2 Questionnaires

Section A

Table 2.3 Parents' individual perception on hip hop and rap.

Survey Questionnaires	Respondents' Answers					<i>Mean</i>
	n (%)					
	Never 1	Rarely 2	De- pends 3	Some- times 4	Fre- quently 5	
Question 1 Do you listen to hip- hop and rap music?	2 (17)	4 (33)	3 (25)	2 (17)	1 (8)	2.7
Question 2 How often do you listen to hip-hop or rap music?	1 (8)	3 (25)	3 (25)	3 (25)	2 (17)	3.2
Question 3 You feel good listening to hip-hop and rap music.	1 (8)	2 (17)	6 (50)	1 (8)	2 (17)	3.1
Question 4 When listening to hip- hop or rap music, you pay attention to the melody and rhythm.	2 (16.7)	2 (16.7)	2 (16.7)	4 (33.3)	2 (16.7)	3.0

Question 5	4 (33.3)	2 (16.7)	2 (16.7)	2 (16.7)	2 (16.7)	2.7
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You memorized the explicit lyrics and rap along with the song.

Question 6	1 (8)	-	9 (75)	2 (17)	-	3.0
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Do you feel that explicit hip-hop and rap music are offensive to men or women?

From the table above, we can see that in Question 1, 2.7 mean score, resulting most chosen answers are on Likert scale 2, “Rarely”, with 33% of 4 parents rarely listen to hip hop and rap music. When asked how often do they listen to hip-hop and rap music in Question 2, average answers are 25% of 3 parents; mostly on Likert scale 2-4, that is “Rarely-Depends-Sometimes”, with 3.2 of mean score. For Question 3, “Depends” on Likert scale 3 and 50% of 6 parents feel good listening to hip hop and rap music, with mean score of 3.1.

In Question 4, when listening to hip-hop or rap music, the choice of answer is on Likert scale 4, “Sometimes”; with 33.3% of 4 parents paying attention to the melody and rhythm, resulting mean score of 3.0. As for Question 5, 33.3% of 4 parents memorized the explicit lyrics and rap along with the song, resulting mean score of 2.7; whereas the rest of the answers on the Likert scale are of even percentage of 16.7% of 2 parents. Finally in Question 6, 75% of 9 parents and mean score of 3.0, they said it depends on how serious is the issue regarding the explicit of hip-hop and rap music that are offensive to men and women.

Question 7-10: Choose the best answers.

Here, Parents are asked to choose their answers based on the explicit words, the famous and favourite male and female artistes and also favourite top hits.

Table 2.4: Explicit Words, Favourite Artistes and Favourite Songs

Survey Questionnaires	Respondents' Answers n (%)						
Question 7	Fuck	Bitch	Nigga	Pussy	All	Combo	None
Which explicit words are you familiar with?	2 (17)	1 (8)	-	-	9 (75)	-	-
Question 8	Dr Dre	Eminem	Snoop Dogg	Jay-Z	All	Combo	None
Which of the following hip-hop or rap music male artistes do you fav?	-	6 (50)	-	-	4 (33)	-	2 (17)
Question 9	Rihanna	Nicki Minaj	Iggy Azalea	Missy Elliott	All	Combo	None
Which of the following hip-hop or rap music female artistes do you fav?	5 (42)	1 (8)	1 (8)	-	1 (8)	2 (17)	2 (17)
Question 10	The Real Slim Shady	Work	Drop It Like It's Hot	Love The Way You Lie	All	Combo	None
Which of the following songs do you fav	-	-	-	-	4 (33.3)	-	3 (25)

listening
to?

1 (8.3) 4 (33.3)

In Question 7, 75% of 9 parents chose All for the words given [Fuck; Bitch; Nigga; Pussy; All]. The least percentage chosen word is “Bitch”; with 8% of 1 parent only. [Dr Dre; Eminem; Snoop Dogg; Jay-Z; All] given in Question 8 resulting to 50% of 6 parents choosing “Eminem” as favourite hip-hop and rap music male artiste. Question 9, given [Rihanna; Nicki Minaj; Iggy Azalea; Missy Elliott; All]. Results showed that Rihanna was the favourite female artiste with 42% of 5 parents. The lowest percentage was 8% of 1 parent; with each respondent choosing Nicki Minaj, Iggy Azalea and All. In Question 10, the fair percentage of favourite hip hop and rap music were 33% of 4 parents; with each answering “Love the Way You Lie” and All for their choice of answers. The lowest percentage is 8.3% of 1 parent, choosing “Drop It Like It’s Hot” as favourite song.

Section B

Table 2.5 Parents' acceptance on attitudes and behaviour; impacts of hip-hop and rap.

Survey Questionnaires/ Likert Scale	Respondents' Answers					Mean
	Strong-ly dis-agree	Dis-agree	Neutral	Agree	Strong-ly agree	
	1	2	3	4	5	
Question 1	-	-				
Teenagers enjoyed listening to hip-hop and rap music.			3 (25)	6 (50)	3 (25)	4.0
Question 2	-				-	
New generation listeners thinks hip-hop and rap music convey positive messages for the listeners.		1 (8.3)	4 (33.3)	7 (58.3)		3.5
Question 3	-	-	-			
Hip-hop and rap music portrayed bad attitude and behaviour.				9 (75)	3 (25)	3.2
Question 4					-	
Hip-hop and rap music is offensive.	1 (8.3)	1 (8.3)	7 (58.3)	3 (25)		3.0
Question 5		-			-	
Hip-hop and rap music promotes aggressive and violent behaviour.	1 (8)		9 (75)	2 (17)		3.0

Question 6	-					
Hip-hop and rap music is a total domestic violent issue.	1 (8.3)	4 (33.3)	6 (50)	1 (8.3)		2.6
Question 7	-					
Hip-hop and rap music look down and disrespect the women through its explicit lyrics.	3 (25)	1 (8.3)	4 (33.3)	4 (33.3)		2.7
Question 8	-					
Hip-hop and rap music <i>Youtube</i> music videos promote sexual behaviour.		1 (8)	5 (42)	4 (33)	2 (17)	3.6
Question 9	-					
Hip-hop and rap music portrayed that women are for male satisfaction.		3 (25)	4 (33.3)	4 (33.3)	1 (8.33)	3.2
Question 10	-					
Hip-hop and rap music reflects the realities of intimate partner relationships.		3 (25)	6 (50)	2 (17)	1 (8)	3.1

Question 1 “Teenagers enjoyed listening to hip-hop and rap music”. Answer is on Likert scale 4 “Agree”, with 50% of 6 parent and mean score of 4.0. In Question 2, discussed about the new generation listeners thinks hip-hop and rap music convey positive messages for the listeners. 58.3% of 7 parents chose Likert scale 3 “Neutral”; with mean score of 3.5. In Question 3, 75% of 9 parents chose Likert scale 3 “Neutral”, with 3.2 mean score. They think that hip-hop and rap music portrayed bad attitude and behaviour.

For Question 4, it is stated that hip-hop and rap music is offensive. 58.3% of 7 parents chose Likert scale 3 “Neutral” with 3.0 mean score. In Question 5, hip-hop and rap music promotes aggressive and violent behaviour. 75% of 9 parents chose Likert scale 3 “Neutral” with 3.0 mean score. As for Question 6, Hip-hop and rap music is a total domestic violent issue. Result showed 50% of 6 parents with mean score of 2.6; chose the answer on Likert scale 3 “Neutral”.

In Question 7, it is stated that hip-hop and rap music look down and disrespect the women through its explicit lyrics. Thus, resulting same percentage on “Neutral” and “Agree on Likert Scale 3 and 4; both with 33% of 4 parents, with 2.7 of mean score. Question 8 stated that hip-hop and rap music *Youtube* music videos promote sexual behaviour. Chosen answers on Likert scale 3 “Neutral; 42% of 5 parents with 3.6 mean score.

For Question 9, the answers are on both Likert scale 3 and 4 “Neutral and “Agree”; with 33% of 4 parents mean score is 3.2 agreed that hip-hop and rap music portrayed that women are for male satisfaction. Question 10 “Hip-hop and rap music reflects the realities of intimate partner relationships.” Result is on Likert scale 3 “Neutral”; 50% of 6 parents, with mean score of 3.1.

4.1.3 Students

Set 1 Questionnaires

Section A

Students' survey is investigated based on the music that they listen to the image, attitude and behaviour towards explicit lyrics.

Table 3.1 Students' music, image, attitude and behaviour towards explicit lyrics.

Survey Questionnaires/ Likert Scale	Respondents' Answers					Mean
	Strong-ly disagree	Disagree	Neutral	Agree	Strongly agree	
	1	2	3	4	5	
Question 1						
Everyday, I blasted loud music of explicit lyrics to listen and sing to these songs.	18 (15)	19 (16)	49 (40)	31 (25)	5 (4)	2.9
Question 2						
I tend to utter sh*t and f**k words in my daily conversation with friends and family.	28 (23)	28 (23)	39 (32)	19 (16)	8 (6)	2.6
Question 3						
I dress up imitating the image of my favourite artistes or idols that I adored.	21 (17)	38 (31)	41 (34)	18 (15)	4 (3)	2.5

Question 4

I tend to pay attention to my image and appearance to look stylish, trendy, handsome or sexy to attract the opposite sex.

17 (14)	31 (25)	44 (36)	22 (18)	8 (6)	2.8
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Question 5

I am aware of the gangster rap.eg: Snoop Doggy Dogg, Eminem where they are involved in gangsterism, money, sex, drugs, alcohol, party, etc.

9 (7)	21 (17)	33 (27)	35 (29)	24 (20)	3.4
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Question 6

The characteristics of the artistes using the explicit lyrics in these songs influenced my words, thoughts, actions and behaviour.

17 (14)	34 (28)	44 (36)	22 (18)	5 (4)	2.7
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Question 7

I act or behave weird, change in attitude and behaviour, affected by these explicit lyrics.

29 (24)	36 (30)	43 (35)	10 (8)	4 (3)	2.4
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Question 8

I don't give a sh*t on what my parents are going to say about me, especially the advice and nags they gave me over and over, endlessly, I just hate it.

50 (41)	43 (35)	18 (15)	8 (7)	3 (2)	1.9
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Question 9

I always check out and watch the MTV and <i>Youtube</i> videos to keep myself updated to the latest songs. What did I pay attention to? eg: hip culture, life-styles, fashion trends, etc.	14 (11)	30 (25)	32 (26)	22 (18)	24 (20)	3.1
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Question 10

Up to this point, I don't really know what the hell does it mean by explicit. Who cares? :P	31 (25)	30 (25)	39 (32)	17 (14)	5 (4)	2.5
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In Question 1, “Everyday, I blasted loud music of explicit lyrics to listen and sing to these songs”. Result showed on Likert scale 3 “Neutral”; mean score of 2.9 with 40% of 49 students and disagreeing about blasting loud music. Question 2 shows result on Likert scale 3 “Neutral”; with mean score of 2.6, 32% of 39 students uttering sh*t and f**k in daily conversation with friends and family.

Followed by the findings in Question 3, stating about dressing up imitating image of favourite or idol; resulting on Likert scale 3 “Neutral” with 34% of 41 students and mean of 2.5. Followed by Question 4, “I tend to pay attention to my image and appearance to look stylish, trendy, handsome or sexy to attract the opposite sex”. 36% of 44 students answered Likert scale 3 “Neutral” with mean score 2.8.

In Question 5, 29% of 35 students agreed that they are aware of the gangster rap: eg: Snoop Doggy Dogg, Eminem where they are involved in gangsterism, money, sex,

drugs, alcohol, party, etc. Answers were on Likert scale 4 “Agree”; with mean score of 3.4. As for question 6, 36% of 44 students chose the answer on Likert scale 3 “Neutral”, about the characteristics of the artistes using the explicit lyrics in these songs influenced my words, thoughts, actions and behaviour, with 2.7 mean score.

In Question 7, 35% of 43 students chose Likert scale 3 “Neutral”, when asked about “ I act or behave weird, change in attitude and behaviour, affected by these explicit lyrics”. 2.4 mean score validated that they acted weird, change in attitude and behaviour. For Question 8, 41% of 50 students strongly disagreed that they don’t give a sh*t on what their parents are going to say about them, especially the advice and nags they gave me over and over, endlessly, which they just hate it. Mean score of 1.9 showed total disagreement on ignoring advice and nags from parents.

In Question 9 statement of “I always check out and watch the MTV and *Youtube* videos to keep myself updated to the latest songs. What did I pay attention to? eg: hip culture, life-styles, fashion trends, etc. Chosen answer is on Likert scale 3 “Neutral” with 26% of 32 students agreeing with the statement, with mean score of 3.1. Lastly, in Question 10, when asked: “Up to this point, I don’t really know what the hell does it mean by explicit. Who cares?” There are 32 % of 39 students on Likert scale 3 “Neutral”; with mean score of 2.5, showing disagreement of knowing the meaning of explicit.

Section B

Table 3.2 Students listening to songs with explicit lyrics.

Survey Questionnaires	Respondents' Answers		
	Yes	No	None
Question 1			–
Do you agree to choose freely on what music you listen to.	116 (95)	6 (5)	
Question 2			–
Have you heard of explicit lyrics?	103 (84)	19 (16)	
Question 3			–
Do you listen to songs with explicit lyrics due to peer's influences?	41 (34)	81 (66)	
Question 4			–
While listening to these explicit songs, do you feel uneasy or awkward when your parents are around?	77 (63)	45 (37)	
Question 5			–
Are your emotions affected when listening to these songs?	53 (43)	69 (57)	
Question 6			1
I became moody and irritated when I listen to songs without explicit lyrics in it.	19 (15)	102 (84)	1 (1)
Question 7			1
I just listen to upbeat and lively songs regardless of the explicit lyrics.	76 (62)	45 (37)	1 (1)

Question 1 has 95% of 116 students agreed but 5% of 6 students disagreed in choosing freely on the music that they listen to. Question 2 emphasized whether the students have heard of explicit lyrics. Result showed 84% of 103 students saying “yes” and 16% of 19 students said “no”. Question 3 has 34% of 41 students listened to songs with explicit lyrics due to peers’ influences but 66% of 81 students does not. Question 4 reported that 63% of 77 students said “yes” and 37% of 45 students felt uneasy and awkward listening to explicit songs when parents are around. Question 6 had 15% of 19 students said “yes” that they became moody or irritated; but 84% of 102 students said “no” and 1% of 1 student chose “Sometimes” when listening to songs without explicit lyrics. 62% of 76 students chose “yes”, 37% of 45 students said “no” as answer and 1% of 1 student in Question 7 mentioned that they just listen to the upbeat and lively songs regardless of the explicit lyrics.

Section C

Table 3.3 Students’ feelings and emotions singing songs with explicit lyrics.

Survey Questionnaires	Respondents’ Answers		
	Yes	No	None
Question 1			
I only like to sing the current Top 40 songs, regardless of the explicit lyrics.	21 (17)	100 (82)	1 (1)
Question 3			–
I’m the shy type. I will skip singing the explicit lyrics in the songs.	45 (37)	77 (63)	

Question 4			-
I'm hyper and excited when singing the explicit lyrics in the songs.	37 (30)	85 (70)	
Question 5			
I feel cool singing songs with explicit lyrics because it's the "in" thing of this generation.	24 (20)	96 (78)	2 (2)
Question 6			-
I can relax and release tension by singing these songs.	60 (49)	62 (51)	
Question 7			-
I don't care of the explicit lyrics but just enjoy singing it.	81 (66)	41 (34)	
Question 8			
Do you just sing for leisure, fun and enjoyment? If no, please state.	111 (91)	10 (8)	1 (1)
Question 9	49 (40)	72 (59)	1 (1)
Are my emotions affected when singing these songs?			
Question 10			
By singing my favourite songs, I can express my feelings when I relate it to my life experiences.	110 (90)	11 (9)	1 (1)

In Question 1, "I only like to sing the current Top 40 songs, regardless of the explicit lyrics." 17% of 21 students said "yes" and 82% of 100 students said "no". Only 1% of 1 student chose none for the answer. As for Question 2, it asked about the students' feeling of singing these songs. This open-ended question leads to various answers. Among the feelings are emotional, annoyed, irritated, uncomfortable, awkward, weird and uneasy. 9% of 11 students said neutral, some said depends but

rather not sing songs with explicit lyrics. 1.6% of 2 students said it depends on the song and the mood it portrays. 0.8% of 1 student mentioned that it depends on environment, especially when she hangout with her friends. 6% of 7 students feel nothing special while singing these songs. 22% of 27 students gave no answer to this question. The more positive answers resulted 13% of 16 students saying that they feel happy and fun singing songs with explicit lyrics. Collectively, the rest of the students feel hyped, freedom, cool, good and amazed. Some students really love singing it, feel relax, lively, energetic, awesome and said it is the best feeling ever.

In Question 3, "I'm the shy type. I will skip singing the explicit lyrics in the songs." 37% of 45 students said "yes" and 63% of 77 students said "no" in skipping to sing the explicit lyrics. Followed by Question 4 "I'm hyper and excited when singing the explicit lyrics in the songs." 30% of 37 students said "yes" and a high percentage of 70% of 85 students disagreed being hyper and excited when singing these songs. As for Question 5, it is stated that "I feel cool singing songs with explicit lyrics because it's the "in" thing of this generation." 20% of 24 students agreed feeling cool but 78% of 96 students don't feel this way, and 2% of 2 students chose none for the answer. In Question 6, it says that "I can relax and release tension by singing these songs." The result shows 49% of 60 students agreed and 51% of 62 disagreed with the statement.

Besides that, Question 7 validates the statement of "I don't care of the explicit lyrics but just enjoy singing it." 66% of 81 students said "yes" to enjoy singing songs with explicit lyrics but 34% of 41 students said they don't. In Question 8, a high percentage of the total of 91% of 111 students said "yes" to singing for leisure and fun and enjoyment; 8% of 10 students said "no" and 1% of 1 student chose "none". In Question 9, 40% of 49 students were emotionally affected while singing these songs; but 59% of 72 students were not affected and 1% of 1 student chose "none". Question

10 “By singing my favourite songs, I can express my feelings when I relate it to my life experiences.” The result shows 90% of 110 students said “yes” to singing their favourite songs, only 9% of 11 students said “no” because the students can’t relate singing to feelings and relating them in life experiences. 1% of 1 student only chose “none”.

Section D

Table 3.4 Students learning songs with explicit lyrics.

Survey Questionnaires	Respondents' Answers		
	Yes	No	None
Question 1	95 (78)	25 (21)	2 (1)
My parents and teachers encouraged me to enjoy singing any songs that I like in order to nurture my music interest and for me to enjoy the music class.			
Question 2	87 (71.3)	34 (27.9)	1 (0.8)
You will be the obedient student to follow whatever songs the teacher teaches you.			
Question 3	67 (55)	53 (43)	2 (1.6)
Do you get to choose freely on the learning materials or do you insist and persuade your teacher to let you learn and sing songs with explicit lyrics?			
Question 4	81 (66.4)	40 (32.8)	1 (0.8)
Are you aware of the learning of songs that contains explicit lyrics?			
Question 5	43 (35.2)	78 (64)	1 (0.8)
Is there any parent’s consent regarding learning these songs that contain explicit lyrics?			

You always check out and watch the MTV or *Youtube* videos of these songs.

In Question 1, “My parents and teachers encouraged me to enjoy singing any songs that I like in order to nurture my music interest and for me to enjoy the music class.” 78% of 95 students would like to nurture music interest, whereas 21% of 25 students said “no” and 1% of 2 students chose “none”. Question 2 of being the obedient student to follow whatever songs the teacher teaches you, resulting 71.3% of 87 students agreed to be the obedient students, 28% of them said “no” and 0.8% was none. In Question 3 asked “Do you get to choose freely on the learning materials or do you insist and persuade your teacher to let you learn and sing songs with explicit lyrics?” 55% of 67 students said “yes” to get to choose freely on learning materials; 43% of 53 students said “no” and 1.6% of 2 students chose “none”.

As for Question 4, 66.4% of 81 students are aware of the learning of songs contains explicit lyrics but 32.8% of 40 students were unaware and 0.8% of 1 student chose none. Question 5 asked “Is there any parent’s consent regarding learning these songs that contain explicit lyrics,” 35.2% of 43 students agreed that there were parents’ consent regarding learning these songs. 64% of 78 students said “no” 0.8% of 1 student said none. For Question 6, 47% of 57 students always check out music videos and watch the MTV or *Youtube* videos of these songs, whereas 53% of 65 students said “no”.

Students

Set 2 Questionnaires

Section A

Answers chosen were based on Likert scale in Table 3.5 as below.

Table 3.5 Students' individual perception on hip-hop & rap.

Survey Questionnaires	Respondents' Answers					<i>Mean</i>
	n (%)					
	Never	Rarely	De- pends	Some- times	Fre- quently	
	1	2	3	4	5	
Question 1						3.5
Do you listen to hip-hop and rap music?	8 (7)	17 (14)	30 (24)	40 (33)	27 (22)	
Question 2						3.3
How often do you listen to hip-hop or rap music?	7 (6)	23 (19)	38 (31)	33 (27)	21 (17)	
Question 3						
You feel good listening to hip-hop and rap music.	7 (6)	11 (9)	56 (46)	29 (24)	19 (15)	3.3
Question 4						
When listening to hip-hop or rap music, you pay attention to the melody and rhythm.	6 (5)	9 (7.4)	22 (18)	42 (34.4)	43 (35.2)	3.9

Question 5

You memorized the explicit lyrics and rap along with the song. 17 (14) 24 (20) 43 (35) 22 (18) 16 (13) 3.0

Question 6

Do you feel that explicit hip-hop and rap music are offensive to men or women? 14 (11) 19 (16) 50 (41) 23 (19) 16 (13) 3.1

In Question 1, 33 % of 40 students chose Likert scale 4 “Sometimes” on listening to hip hop and rap music. The mean score is 3.5. Question 2 asked “How often do you listen to hip-hop or rap music”; respondents chose Likert scale 3 “Depends”, with 31% of 38 students listen to hip-hop or rap music and 3.3 of mean score. In Question 3, answers chosen are on Likert 3 “Depends, with 46% of 56 students feeling good listening to hip-hop and rap music; mean score is 3.3.

In Question 4, respondents chose Likert scale 5 “Frequently” with and 35.2% of 43 students paid attention to the melody and rhythm and mean score of 3.9. As for Question 5, answer chosen is on Likert scale 3 “Depends”; with 35% of 43 students memorized the explicit lyrics and rap along with the song; resulting 3.0 of mean score. Finally, in Question 6, “Do you feel that explicit hip-hop and rap music are offensive to men or women?” 41% of 50 students chose “Depends” as their answers for explicit hip-hop and rap are offensive; with 3.1 of mean score.

Question 7-10: Choose the best answers.

Table 3.6 Students' familiarity of explicit words; preferences on favourite artistes and songs.

Survey Questionnaires	Respondents' Answers n (%)						
Question 7	Fuck	Bitch	Nigga	Pussy	All	Combo	None
Which explicit words are you familiar with?	22 (18)	4 (3)	6 (5)	2 (2)	81 (66)	7 (6)	-
Question 8	Dr Dre	Eminem	Snoop Dogg	Jay-Z	All	Combo	None
Which of the following hip-hop or rap music male artistes do you fav?	6 (5)	45 (37)	9 (7)	10 (8)	37 (30)	7 (6)	8 (7)
Question 9	Rihanna	Nicki Minaj	Iggy Azalea	Missy Elliott	All	Combo	None
Which of the following hip-hop or rap music female artistes do you fav?	42 (34)	12 (10)	12 (10)	8 (7)	29 (24)	15 (12)	4 (3)
Question 10	The Real Slim Shady	Work	Drop It Like It's Hot	Love The Way You Lie	All	Combo	None
Which of the following songs do you fav listening to?	12 (10)	11 (9)	11 (9)	41 (34)	26 (21)	12 (10)	9 (7)

In Question 7, given choices of explicit words were [Fuck; Bitch; Nigga; Pussy; All]. 66% of 81 students chose "All" for the words given. The lowest percentage is 2% of 2 students choosing the word "Pussy" as the familiar word. For Question 8, given choices of words are [Dr Dre; Eminem; Snoop Dogg; Jay-Z; All]. 37 % of 45 students answered "Eminem" as their answer on their favourite hip-hop and rap music male artiste. The lowest percentage is 5% of 6 students who chose Dr Dre as favourite artiste.

Question 9 choices of answers are Rihanna; Nicki Minaj; Iggy Azalea; Missy Elliott; All. Result shows 34% of 42 students chose Rihanna for favourite female artiste. 3% of 4 students chose “none”. In Question 10, “Which of the following songs do you listen to?” The Real Slim Shady; Work; Drop It Like It’s Hot; Love the Way You Lie; All. 34% of 41 students chose their favourite song as “Love the way you lie”; comparing to 7% of 9 students that chose “none” for their answer.

Section B

Table 3.7 Students’ acceptance on attitudes and behaviour; impacts of hip-hop and rap.

Survey Questionnaires	Respondents’ Answers					Mean
	Strongly disagree	Dis-agree	Neutral	Agree	Strongly agree	
	1	2	3	4	5	
Question 1						
Teenagers enjoyed listening to hip-hop and rap music.	3 (3)	7 (6)	49 (40)	49 (40)	14 (11)	3.4
Question 2						
New generation listeners thinks hip-hop and rap music convey positive messages for the listeners.	6 (5)	8 (6.5)	55 (45)	45 (37)	8 (6.5)	3.2
Question 3						
Hip-hop and rap music portrayed bad attitude and	8 (6.5)	25	66 (54)	18 (15)	5 (4)	2.9

behaviour.	(20.5)					
Question 4						
Hip-hop and rap music is offensive.	12 (10)	24 (20)	61 (50)	20 (16)	5 (4)	2.8
Question 5						
Hip-hop and rap music promotes aggressive and violent behaviour.	11 (9)	33 (27)	55 (45)	21 (17)	2 (2)	2.7
Question 6						
Hip-hop and rap music is a total domestic violent issue.	19 (15)	37 (30)	52 (43)	13 (11)	1 (1)	2.5
Question 7						
Hip-hop and rap music look down and disrespect the women through its explicit lyrics.	16 (13)	23 (19)	51 (42)	25 (20)	7 (6)	2.9
Question 8						
Hip-hop and rap music <i>Youtube</i> music videos promote sexual behaviour.	10 (8)	17 (14)	50 (41)	30 (25)	15 (12)	3.2
Question 9						
Hip-hop and rap music portrayed that women are for male satisfaction.	17 (14)	25 (20)	38 (31)	32 (26)	10 (8)	2.9
Question 10						
Hip-hop and rap music reflects the realities of intimate partner relationships.	13 (11)	15 (12)	65 (54)	23 (19)	5 (4)	2.9

Teenagers enjoyed listening to hip-hop and rap music. Question 1 shows both on Likert scale 3 "Neutral" and 4 "Agree" with 40% of 49 students enjoyed listening to hip-hop and rap music and 3.4 of mean score. In Question 2, 45% of 55 students agreeing on Likert scale 3 "Neutral" as their answer, that the new generation listeners thinks hip-hop and rap music convey positive messages for the listeners, with mean score of 3.2.

Question 3 showed that hip-hop and rap music portrayed bad attitude and behaviour. There are 54% of 66 students on Likert scale 3 "Neutral" as their answer, with 2.9 of mean score. In Question 4, 50% of 61 students chose "Neutral" on 2.8 of mean score; that hip-hop and rap music is offensive.

Question 5 also showed 45 % of 55 students chose "Neutral" that Hip-hop and rap music promotes aggressive and violent behaviour; with 2.7 of mean score. In Question 6, "Hip-hop and rap music is a total domestic violent issue". Respondents chose "Neutral", with 45% of 52 students and 2.5 mean score.

As for Question 7, "Hip-hop and rap music look down and disrespect the women through its explicit lyrics". There are 42% of 51 students with mean score of 2.9 on Likert scale 3 "Neutral". In Question 8, "Hip-hop and rap music *Youtube* music videos promote sexual behaviour", resulting 41 % of 50 students with 3.2 mean score agreed with the statement above.

In Question 9, "Hip -hop and rap music portrayed that women are for male satisfaction". 31% of 38 students with 2.9 mean score chose "Neutral" as the answer. Lastly, Question 10 mentioned that hip-hop and rap music reflects the realities of intimate partner relationships. There are 54% of 65 students with 2.9 mean score that chose "Neutral".

4.2 Interview reports

4.2.1 Teachers

After the interviews, researcher gathered sufficient information about various views, opinions, and solution on singing songs with explicit lyrics. Teacher Belinda is an experienced teacher who teaches in the international school. Currently, she is teaching teenager students of 12-16 years old. She mentioned that she is aware of explicit lyrics. She said nowadays pop songs are a mixture of explicit words. During her singing class, she will filter the lyrics and substitute with another word. There was no parent's consent regarding the choice of song being taught and sung in the class. When asked if the school let her teach songs with explicit lyrics, she said just teach it. The reason was that nowadays pop songs are everything to the teenagers. They love hip-hop and rap. You cannot stop the students from singing it. "As a teacher, I just need to make sure that they enjoy singing." Then, proceed to ask her on how she felt when she sang songs with explicit lyrics. She said emotional, as it relate to her past memories. Asked her if use or utter explicit words in her daily conversation, she replied that she don't normally use it, unless someone trigger her angry button. She is the open-minded teacher that let students explore and sing songs with explicit lyrics as long as they are feeling happy. The brief description and explanation will be done when teaching the history and cultural background of the song. Besides that, she mentioned that students in that puberty ages, will utter explicit words but do not know what it really means but only feel so "cool" uttering it. She admitted that when her own two sons were in their teens, they also uttered it like nobody's business.

Besides singing songs with explicit lyrics, the awareness in learning the musical aspects are still upheld. Teacher Belinda emphasized that the rhythm is the most

important music elements of all. “Once you feel the rhythm, you can feel the beat of the music and dance along.” Asked whether hip-hop and rap are all negative influences; she said not really, because some of the songs contain positive messages and that kept the teens motivated. Whereas it is good for them to know there are negative influences as well, such as offensive, bad attitude and behaviour; so that they know and can compare both the good and the bad. For school concerts, it is definitely inappropriate to sing and perform songs with explicit lyrics. It can only be allowed to be sung in class for enjoyment only. Teacher can’t stop students from singing these songs but able to prevent students from singing these songs by monitoring, advising and guiding them.

The second teacher that I interviewed was Teacher Sham, a teacher-musician-performer. He teaches classical, acoustic and electric guitar. Besides that, he teaches singing of pop, rock, local traditional and pop songs. He has beginner level of vocal students. He just wanted them to have fun and enjoy the music. For exams, he uses Rock School Trinity syllabus books for those who are preparing for vocal exams. In class, he will choose the songs for his students, unless the students requested, wanting to learn song of their choice; as long as they enjoy singing. He mentioned he will listen to the song with his students and filter the lyrics if he found some inappropriate words. He will then substitute it with more suitable words.

Asked if he listens to songs with explicit lyrics; he confirmed listening to it almost as a daily life routine. He felt alive because of the rhythm and dance beats. Moreover, he don’t normally check the YouTube videos unless students’ request and wanting to show him some songs that they are interested to learn at that moment. It was not so much about the explicit lyrics but paid attention to the music and singing is more important in order to attract their singing interest. Teacher Sham was open-minded to let his students explore and enjoy the singing to express themselves through singing.

Parents are kept updated with what they learn in class and will communicate directly to the teacher regarding the singing lessons. During music appreciation, he will focus more on the structure of the song and to let the students to be able to feel the main beat of the rhythm in the song. One bad implication of learning songs with explicit lyrics was the influence of swearing and uttering of bad words. Teacher Sham mentioned that we can't avoid the students from singing songs with explicit lyrics. All we can prevent is to change the explicit words because changing songs will only kill their interest in singing. The music school is depending on the teacher to teach and guide the students.

The third teacher was Teacher FL, an experienced vocal teacher. She has 12 years of teaching experience. She is teaching a wide range of students of 7-86 years old. In class, she usually starts with vocal warm-ups, checking on breath control. She said most of the teenager students will sing pop songs. She is familiar with explicit lyrics. Then, asked her if she has any hip-hop rapper imaged students. She recalled and shared her experience of few years back; one of the hip-hop and rapper students signed up for vocal class because he wanted the teacher to guide and prepare him for an audition. He sang his favourite song, a top hip-hop hit at that time. He has got good voice timbre, sang well with some hip-hop feel and groove.

Personally, Teacher FL felt good singing songs with explicit lyrics but she mentioned that it was not because of the lyrics but the music that sounds good with upbeat rhythm. She will only utter f**k words if she is pissed off with someone. Besides that, she is aware of the teaching songs with explicit lyrics. But her main concern was to nurture the student's music interest. Asked her if parents step in and insisted the teacher to teach certain songs to their child and she said there are some demanding parents, especially housewives mums. Parent's request will be fulfilled, depending on the songs and teacher's choice to teach it. Some parents will just give

responsibility to the teacher to teach accordingly. From the choice of songs chosen, students will be encouraged to sing whole-heartedly to express their feelings through singing. Teacher FL will let the students perform and sing songs with explicit lyrics. Parents will be satisfied to see their children sing happily and confidently in the performance. Some parents will come and ask teacher for their child's weekly progress and what are the next songs to prepare and practice at home. Teacher FL is free to choose the singing materials. Sometimes, students will request and asked permission if they can sing certain song of their choice. Teacher will check the YouTube videos with them to filter the lyrics at the same time.

Teacher FL validates that she is emotionally affected by singing these songs. She said it will be actually the interpretation of the songs as we need to convey the message of the song through our singing. Teacher is very confident in teaching singing but always emphasize on the melody and pitch. Besides that, music aspects will be focused on the rhythm, music beats and melody, also the phrasing and breathing points. There are positive and negative messages in the songs nowadays. Not all are with negative input. She mentioned it's up to the individual to choose good or bad elements through singing songs with explicit lyrics. And up to them to portray good attitude or behaviour. As teachers, we can't stop them from singing these songs but we can encourage them to sing motivational songs with positive messages and follow proper and formal singing syllabus. Before the session ends, Teacher FL said that the music school's principal is very positive and trust that the teacher will have full responsibility to teach students. As long as they keep up their interest in singing and enjoy music in a fun and enjoyable way.

4.2.2 Parents

Researcher interviewed a parent, Mr SZ, a musician and a sporting father. He said he is definitely aware of explicit lyrics. He has got a 20 year-old daughter who used to utter explicit words daily. He discovered her singing talent and sent her for singing class. And he is aware that the daughter is learning songs with explicit lyrics. He told the teacher that he didn't mind, as long as she is singing in pitch and follow the music. As a parent he felt cool listening to his daughter sing these songs. He said he can't deny that the songs are more upbeat and nice. He also said that it reminds him to retrieve some old memories when listening to these songs. He agreed that learning has no boundaries. Especially music, we want the child to bring out her singing talent.

Mr SZ let his daughter to choose freely on the songs that she want to sing. Sometimes, she will listen to new song and asked the father if she could learn that song and the father will come and tell the teacher about it. But most of the time, he leave it to the teacher to decide the songs to be learnt. He sees that his daughter improved singing. He is satisfied with the teacher's teaching, regardless of explicit lyrics. He praised that the teacher was doing a good job that his child is enjoying singing. Besides that, Mr SZ wanted his daughter to understand and appreciate music. He mentioned that it is impossible to ban the songs with explicit lyrics. "I will let the teacher guide her. That's the whole point sending my child to class." There are good and bad examples in singing these songs with explicit lyrics. Not much suggestions on how the learning and singing can be more effective; as long as students choose to like it, willing to learn and participate in the musical activities given by the teacher.

Another parent that researcher interviewed was Mdm Oxa. She said she understood the word explicit. Sometimes her son heard her and her husband spoke in

that language. So, the son is used to the utterance of bad words. Mdm Oxa registered her son for guitar class and now to this singing class. She said she is ok to let her son learn songs with explicit lyrics. But if she had a choice, she wanted to encourage him to sing happy songs rather than songs that contain explicit lyrics. She felt proud that he is learning a new language through music because they are from a family of non-English culture.

Mdm Oxa felt so cool about herself when she hears songs with explicit lyrics. She said upon hearing those songs, it made her think back about sweet memories of the past. She went on by saying that she is an open-minded parent that let her child learn regardless of the explicit lyrics because it is more important to learn a new skill and to be able to enjoy music through singing. She went on saying that she will let the teacher choose the songs for her son to learn and sing. Her son will listen to songs from the radio and picked up one to two songs and persuaded his mum to tell the teacher that he wanted to learn to sing those songs. At times, Mdm Oxa said she will approach and suggest to the teacher to teach easier and more memorable songs. She was very pleased with her son's weekly progress that he began to enjoy singing more and more. She also mentioned that she is satisfied with the responsible teacher in her teaching; now that her son loved and enjoyed singing. She added that she wanted to suggest some musical activity for her son to try to sing pop songs and combine with him playing the electric guitar. She wanted to ensure the son to be confident in playing instrument and sing. Therefore, the main is to play and sing as a hobby. She said we can prevent the child to not sing songs with explicit lyrics by choosing different types of songs. But the most important task at home is to practice the rhythm and melody. The implications of learning and singing songs with explicit lyrics are to bring confidence in her son. Also

let him listen to examples of CD music tracks and attend some concerts to motivate the child.

4.2.3 Students

Researcher interviewed student M, a college student who loves music. He said he totally knew the meaning of explicit. Asked if he listen to loud music of explicit lyrics and he agreed that he love listening to loud music anyway. He was well-mannered because he does not really utter explicit words in your daily life. He said that he doesn't dress up looking like anyone and he didn't bother to pay attention to his image and style to attract opposite sex. M said "No, so not me."

After listening to songs with explicit lyrics, he was not even affected by the lyrics and he doesn't act or behave weird and change in attitude. I asked if he listen to hip-hop and rap when his parents are around in the house but he said not that much. "Do you check out latest videos on YouTube and imitate the singing?" He said "No, I usually check only IF I like certain songs." In singing class, he gets to choose freely and sing anything songs at all.

The researcher went on asking him if his emotions are affected when listening to these songs but he said that he usually listen to the music part. He does listen to the upbeat and lively songs regardless of the explicit lyrics but it's the rhythm that he mostly paid attention to.

When asked if he can rap and he said he can, but along with the music. Then he demonstrated some rapping for me to hear. It is quite amazing of him reciting his fast and fluent rapping. He said that if he liked that song, he will hear it many times on his Iphone playlist. After a while, he just got used to it and just rap along easily. And yes, he basically memorized the rap lyrics. He is so talented!!! He felt enjoy, fun, and

satisfaction when he sing songs with explicit lyrics. The researcher went on asking if his parents encouraged him to sing any songs at all, in order to nurture his music interest and he agreed. He was happy that his father supported him all the way.” Besides singing songs with explicit lyrics, is there any music awareness within the learning process?” He said yes, in terms of pitch, tempo, key, beats. Asked for his opinion if he thinks that hip-hop and rap is portraying bad attitude and behaviour; he said it depends on the songs because nowadays. There are songs with positive attitudes too. Continued asking him if hip-hop and rap promotes aggressive and violent behaviour and he said both yes and no. And that can be verified in the explicit lyrics of the song. “Do hip-hop and rap music videos promote sexual behaviour?” He answered “Yes, very true. Look at how Nicki Minaj or Iggy Azalea dress-ups; totally whore-look.” He said hip-hop and rap music portray that women are for male satisfaction; especially in Snoop Dogg’s music videos. He will have all the sexy girls in his mansion partying and drinking alcohol, dancing to his music.

Next, the researcher went on asking how we can prevent the youngsters from watching all these videos and he said it’s difficult unless it is banned in Malaysia. Every boys and girls are watching it for fun and enjoyment of music as the main entertainment besides studying. I asked him if peer pressure made him listen to certain songs. He said it applied to others but not for him. For him, he usually just heard songs through the radio and sometimes on MTV. If it’s good, then he will learn it up. Otherwise, it will only be for listening purposes.

Last interview was with student K, a secondary school PT3 student. The researcher requested to ask her to rap a little bit for me and she did. It was good, praised her for rapping so well. She actually memorized the lyrics; that’s why it sounded fast and smooth. When asked her how she did that and she said just kept listening to the

song over and over until it got into her mind. She knew the meaning of explicit. Asked if she listen to loud music of explicit lyrics? She said it usually depends on her mood and the song. If she felt good, she will blast it loud and sing along on top of her lungs.

“Do you utter explicit words in your daily life?” she replied not really. The researcher went on asking if she dress up looking like her music idol but she said she don’t have an idol. She has my own taste in dressing up. Sometimes, she paid attention to her image and style to attract opposite sex. I went on asking her after listening to songs with explicit lyrics, will she be affected and act or behave weird and change in attitude. She said no but just felt good, in her own world. She said she does listen to hip-hop and rap when your parents are around and it doesn’t matter to them because she is always in her room. “Do you check out the latest videos on YouTube and imitate the singing?” “Yes, sometimes. If my friends tell me to, I will check it out.”

In singing class, do you get to choose freely on what songs you wanted to sing? She said yes. When asked if her emotions were affected when listening to these songs? She said a little bit... “It makes me hyper.” She also listened to the upbeat and lively songs regardless of the explicit lyrics. It’s the backbeat rhythm that she liked, besides the rapping. The researcher then asked her on how she memorized the rap lyrics so fluently. She said that she managed to download all the songs that she like in her iPod. She will play the playlist the moment she stepped into my room. She will hear all the songs many times over and over again. After sometime of imitating the lyrics, she just got used to it and can rap along easily. I praised her for being so talented. “How do you feel when you sing songs with explicit lyrics?” “Just enjoy and feel normal.” The researcher continued asking if her parents encouraged her to sing any songs at all, in order to nurture her music interest? Yes, they did. She was the obedient student to follow what teacher teaches her to sing, regardless of the explicit lyrics. Indeed, a good

student. Besides singing songs with explicit lyrics, when asked her if there is any music awareness within the learning process in the class? Yes, she said; mainly the rhythm, beats, tempo, the lyrics, etc.

The researcher also asked her if she think hip-hop and rap is portraying bad attitude and behaviour. She said no, depending on the songs. Recent composed songs do have positive messages. Does hip-hop and rap promote aggressive and violent behaviour then? She said yes. That can be checked in the explicit lyrics of the song. She also elaborated that hip-hop and rap music videos promote sexual behaviour. “Yes, all those sexy looks. Not sure why they are singing or promoting sexiness.” “And do u think hip-hop and rap music portray that women are for male satisfaction?” She uttered yes, very much like it. Most of the music videos portrayed the *bling bling*, clothing and accessories. Guys will have sexy girls on their side; another hand holding beer or cocktail. Continued asking her on how we can prevent the youngsters like her from watching all these videos? She said it is unless Malaysia banned it. If not, we will keep watching. Then, the researcher went on asking her if it was peer pressure. And she said it was partly true. She usually just listened to songs in my iPod and hardly watched TV. If her friends suggest watching the YouTube videos, then she will check it out see if it’s good. Otherwise, she will just listen to her choice of music in her iPod.

4.3 Summary of the findings

The findings showed that hip-hop and rap is indeed the favourite music to listen to. Teachers are being very carefully in choosing the song learning materials. If given a choice, teachers would not want to teach songs with explicit lyrics. Teachers will modify and change the lyrics if it were to be taught. Besides learning songs, teachers will be able to introduce music elements and also music activities such as singing in pitch, rhythm clapping, and so forth. As for parents, they are aware of their child listening and singing songs with explicit lyrics. The parents trust the teachers in teaching good choices of songs rather than explicit lyrics. Moreover, parents want to instil their child's music interest regardless of the explicit lyrics. And as for students, they love listening and singing the songs with explicit lyrics. They tend to memorize the explicit lyrics that they enjoyed listening and singing to. They enjoyed the catchy rhythm in the hip-hop and rap songs, rather than paying much attention on the explicit lyrics.

CHAPTER 5

CONCLUSION

5.1 Discussion

The purpose of this study was to find out about the perception of teachers, parents and student in learning songs with explicit lyrics. The study was done in two methods, namely qualitative and quantitative. The interviews and surveys were done for all 3 groups of respondents, namely teachers, parents and students that comprises of 17 teachers, 12 parents and 122 students.

From my research findings, teachers are in full control of the class. They have their own teaching styles and learning strategies in order to nurture and enable the students to increase their love for music. Teachers are more experienced in teaching and must be able to know how to handle the students. It is the teachers' responsibility to teach and guide the students. Teachers must be aware of students' preferences and needs in music. Therefore, teachers not only teach students to just sing their favourite songs and enjoy singing in a fun way but also to instil music awareness in them. Moreover, teachers are the ones to teach and mould them to become good and responsible people. Music should unite human being, therefore positive and encouraging text is important in order to achieve it with good moral values. Therefore, teachers have to be aware and smart in choosing songs for teaching and learning purposes.

As a music educator, teachers need to help students develop the ability to participate in and respond to music (Swanwick, 1988). During lessons, teachers play an important role to expand students' musical knowledge through music appreciation. The learning process involved musical activities such as rhythm clapping, sight-singing, recite lyrics rhythmically with clear diction and intonation and so forth. Besides that, the

awareness in understanding the theory of music help to speed up sight-reading of music notes. Music syllabus used must contain expression of musical styles which are beneficial academically and economically.

Apart from that, most teachers do not condone explicit lyrics. They did not choose such songs for learning purposes. If really need to teach songs with explicit lyrics, teachers will need to guide the students' singing by filtering and changing the explicit lyrics into more appropriate words or phrase. Therefore, teachers need to monitor, observe, advice and guide them throughout the class. Teachers will also allow the students to sing songs with explicit lyrics if it is for audition or performance purposes.

The age group of the students confirmed Le Blanc's (1991) development model which indicates that the preference for popular music; in this research focusing the hip-hop and rap; is relatively high in adolescence compared to other styles. Teenagers' and youth's thinking are quite different in terms of views and opinions. The youth have wider scope, higher demands and taste in music compared to the teenagers because of the music exposures that they had in the music college. Therefore, this concludes the hypothesis that college students are more positive in their responses towards the style of music rather than the high school teenagers (Le Blanc et al., 1991).

Students will listen to songs whenever they can. If they are at home, they will blast out loud music. Then they will sing whole-heartedly, especially fast pumping upbeat and sometimes emotional hip-hop and rap songs. Some signed up for singing classes. They are supported by their parents to explore and sing for hobby or performances. They will obey the teacher's teaching. At times, they will also request to sing their favourite songs or teacher gave them flexibility to choose the songs that they

really wanted to sing, especially rhythmic and upbeat songs with explicit lyrics. But this is up to the teacher to decide if they can proceed with the learning of their choice of songs. Then, students and teacher will have to check out the songs to see if it is appropriate to learn it in the class.

Most parents have high hope in their child, especially for education and learning purposes. They are always there to encourage and support their child's singing. They totally understand the needs of their child. They will let their child explore their talents in singing. Some parents are open-minded. They swear and utter bad words in their conversations too. And so, they will let their child sing songs with explicit lyrics.

Besides that, parents will have good rapport with the teacher to monitor their child's weekly progress. They make sure the child practice the songs the teacher has taught every week. They wanted their child to enjoy singing, build up the child's confidence and also appreciate music. They feel satisfied and happy when their child can sing confidently. They also feel very proud of their child's achievements, especially if they are selected to sing for various schools' events, music performances and so forth.

5.2 Implication of the study

From the research findings, teachers are in full control of the class. They have their own teaching styles and learning strategies in order to nurture and enable the students to increase their love for music. Teachers are more experienced in teaching and must be able to know how to handle the students. It is the teachers' responsibility to teach and guide the students whenever students are under their care.

Teachers must be aware of students' music preferences and needs in listening, singing and learning in music. Therefore, teachers not only teach students to just sing their favourite songs and enjoy singing in a fun way but also to instil music awareness

in them. Moreover, teachers are the ones to teach and mould them to become good and responsible people. Music is to unite human being; therefore positive and encouraging words is important for students to achieve the awareness with good moral values. Hereinafter, teachers have to be aware and smart in choosing songs for teaching and learning purposes.

As a music educator, teachers need to help students develop the ability to participate in and respond to music (Swanwick, 1988). During lessons, teachers play an important role to expand students' musical knowledge through music appreciation. The learning process involved musical activities such as rhythm clapping, sight-singing, recite lyrics rhythmically with clear diction and intonation and so forth. Besides that, the awareness in understanding the theory of music help to speed up sight-reading of music notes. Music syllabus used must contain expression of musical styles which are beneficial academically and economically.

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can sing confidently. They also feel very proud of their child's achievements, especially if they are selected to sing for various schools' events, music performances and so forth.

Implications of singing songs with explicit lyrics can be drawn on all three respondents. Students' characters and behaviours might be influenced by explicit lyrics. Parents will be keeping cool seeing their child sing songs with explicit lyrics, as long as their child sing and learn in an enjoyable way. Some teachers' feelings will be emotionally affected when listening to songs with explicit lyrics. At times, teachers will also feel uncomfortable and inappropriate to teach songs with explicit lyrics that will lead to bad guidance and influences.

In conclusion, the findings and result of this study is to look into the perception of the teachers, parents and students towards the learning of songs with explicit lyrics. There is no right or wrong in learning songs regardless of explicit lyrics. Always think and be positive although knowing the negative vibes of singing the songs with explicit lyrics are of bad influences. But in this new generation, hip-hop and rap music also convey positive messages in the songs. Most importantly is for teachers to teach effectively, to gain trust from parents towards the teaching and to ensure that students are learning in a happy, enjoyable and fun environment.

5.3 Future research

Future research is necessary in establishing more respondents to stabilize and improve a firmer data and wider views and opinions regarding learning songs with explicit lyrics. Future research may also explore into the correlation between the three respondents to improve into a more effective, enjoyable and fun learning in an educational way. This is to encourage the respondents to rethink and improve their creative and critical thinking and interpretation towards learning songs with explicit lyrics.

One of the steps to make learning songs with explicit lyrics is integrating hip-hop based education, especially rap songs and lyrics as a curriculum. This will give the youth more interest in education. It will also inspire the youth to learn in an educational environment. The implementation of hip-hop into the curriculum promotes cultural relevance to youth, and deeper learning through relevance of the learning process.

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