

EFFECTS OF CURRICULAR CONTENT ON THE CHORAL MUSIC  
PREFERENCES OF ADOLESCENTS

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## ABSTRACT

The purpose of this research was to investigate factors affecting choral music preferences of adolescents. The rationale for this research comes from the importance of teaching culturally diverse music in 21<sup>st</sup>-century music classrooms and the possibility that curricular content and ethnic identity may affect preferences for this music. Six research questions guided the study: (1) How are middle school students' preferences for choral arrangements of folk music grouped? (2) Is there a significant main effect of type of curriculum content instruction on middle school choral students' choral music preference scores? (3) Is there a significant main effect of time on middle school choral students' choral music preference scores? (4) Is there a significant type of curriculum content by time interaction? (5) Descriptively, within each ethnic group, does strength of identity relate differently to growth in scores in different interventions? (6) How do middle school students describe their reasons for their preference?

One hundred and thirty-seven sixth, seventh, and eighth grade chorus members (11 to 15 years old) participated in the study. Subjects were randomly assigned to one of three intervention groups receiving different curricular content: music concept-based, sociocultural-based, or discussion-based. At the outset of the study, all subjects took a measure of ethnic identity. Two weeks later, all subjects took a preference pretest of eight music excerpts from choral arrangements of folk songs originating from the following cultures: African, American, Asian, and Latin American/Caribbean. One week after their pretest session, subjects took a posttest while simultaneously receiving one of three interventions based on one of three approaches to curricular content.

Two factors emerged from principal axis factor analysis of pretest scores. The first factor (simple texture subscale) included arrangements of folk songs with simple unison or predominantly homophonic vocal textures. The second factor (complex texture subscale) included arrangements of folk songs with complex polyphonic vocal textures. A split-plot ANOVA analysis revealed no statistically significant main effects of intervention or time, and no statistically significant interaction of intervention and time for the simple texture subscale. A second split-plot ANOVA revealed no statistically significant main effects, but a statistically significant interaction of intervention and time for the complex texture subscale. A regression analysis revealed that adding ethnic identity scores to preference pretest scores did not help predict to a significantly better extent posttest scores for any of the three intervention groups.

Subjects' open-ended responses were placed into one of four categories: *musical*, *sociocultural/linguistic*, *affect*, or *perception of performance*. Subjects in the sociocultural-based group wrote more *sociocultural/linguistic* comments than subjects in the other two groups, and subjects in the discussion-based group wrote more *affect* comments than subjects in the other two groups. Subjects in all three groups seemed to lack the musical vocabulary to describe why they liked or disliked the selections. Comments about *perception of performance* most often referred to subjects' perceptions that singing songs with complex textures or songs in a foreign language would be too difficult for their chorus.

Numerous factors interact to affect music preferences. By continuing to study their students' music preferences, general music teachers and choral directors can gain

further insights into how to best approach culturally unfamiliar music. Using a combination of music concept-based, sociocultural-based, and discussion-based curricular content may be an answer to ways to foster positive preferences for culturally unfamiliar choral music. Focusing on curricular content is important; however, general music teachers and choral directors may find success by initially introducing students to culturally unfamiliar choral music with simple vocal textures before songs with complex vocal textures.

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# CHAPTER 1

## INTRODUCTION

From early in America's history, people have considered schools necessary for educating youth to become knowledgeable, productive members of society. After the Revolutionary War, most leaders "rejected the idea of a multicultural society and advocated the creation of a unified American culture" formed around Anglo-Saxon traditions (Spring, 1997, p. 52). By establishing a dominant Protestant culture in schools, post-Revolutionary educators and government leaders hoped to instill a sense of patriotism in the youngest citizens of the new republic (Fraser, 2001). In the 1800s, founders of the first public schools (known as *common schools*) believed "if children from a variety of religious, social-class, and ethnic backgrounds were educated in common, there would be a decline in hostility and friction among social groups" (Spring, 1997, p. 97).

By the early 20<sup>th</sup> century, assimilationists emerged. They fervently espoused focused education on Western European history, culture, and traditions, attempting to remove cultural differences from the ever-increasing immigrant populations (Fraser, 2001; Mark, 1998; Spring, 1997). School personnel promoted assimilationist viewpoints by Anglicizing immigrant children's names and discouraging immigrant children from speaking their native language or celebrating their family customs in school (Spring, 1997). Inside and outside of school, proponents of assimilation viewed America as a

melting pot in which “ethnicity and cultural peculiarities were to be blended, and . . . new human products would be culturally indistinguishable” (Mark, 1998, p. 181).

In the 1960s, activists from African American, Mexican American, and Native American groups demanded schools represent their unique cultural histories and perspectives legitimately (Banks, 2005b; Spring, 1997). Specifically, they demanded schools end segregation and reform curricula and textbooks. In response to the Civil Rights Movement, politicians and educators sought to replace the old view of America as a melting pot with a new view of America as a multicultural society celebrating the exceptionality of all cultures and “[embracing] all ethnicities living together” (Mark, 1998, 182). Within that new view of America, referred to as *cultural pluralism* or *multiculturalism*, was the assumption that all students would benefit from multicultural education, not just students of color (Mixon, 2009; Salili & Hoosain, 2001; Salins, 1997). As the 20<sup>th</sup> century drew to a close, tenets of multiculturalism became especially relevant as the world moved towards economic globalization (Salili & Hoosain, 2001).

Adopting a multiculturalist view toward education has become increasingly important for current teachers of the early 21<sup>st</sup> century. In 2009, the United States Department of Education reported demographic information describing elementary and secondary teachers: 83.5% White, 6.9% Black, and 6.6% Hispanic. Teaching populations are not mirroring the shifting demographics of American society, though (Benham, 2003; Gallavan, 1998; Standley, 2000). The United States Census Bureau (2008) projected Black and Hispanic populations will comprise 54% of the total U.S. population by 2050. The Hispanic population is the largest growing population, and by

2050, one in three Americans will be of Hispanic descent. Asian and Native American populations are expected to increase from 5.1% to 9.2% and from 1.6% to 2%, respectively. In addition, “the number of people who identify themselves as being of two or more races is projected to more than triple, from 5.2 million to 16.2 million” (U.S. Census Bureau, 2008, para. 10).

In light of these data, many teachers have focused attention on modifying the once European American-centered curriculum. They have expanded the concept of multiculturalism to recognize numerous smaller *microcultures* (e.g., ethnic group, religious affiliation, gender) to which Americans also belong (Banks, 2005b; Volk, 1998). Instead of teaching a single, biased viewpoint based on the dominant White culture, many teachers have advocated for teaching curriculum content from multiple viewpoints. They seek at least to promote positive images of different cultures and lifestyles to all students (Banks, 2005a; D. Campbell, 2000; Gay, 2000, Gonzo, 1993), and to celebrate cultural differences (Robinson, 2006).

In the decades since the 1960s, publishers have gradually incorporated historical accounts of different ethnic groups into their textbooks (Gay, 2002). School officials have created more culturally balanced school curricula to include viewpoints of marginalized ethnic groups (Gay, 2000). Some teachers celebrate cultural diversity by including the study of customs and special holidays into their curricula when it is convenient: an approach known as the *contributions approach* to instruction (Banks, 1999, 2005a). For example, teachers using the contributions approach may teach their students about African American leaders during Black History Month or sing Spanish-

language songs on Cinco de Mayo (Anderson, 1991; D. Campbell, 2000; Goetze, 2000). While the contributions approach to instruction is a positive step towards including the viewpoints of different ethnic groups into the classroom, some educators suggest that approach is insufficient by itself (D. Campbell, 2000; Gay, 2000; Robinson, 2006). They suggest instead that teachers engage in *culturally responsive teaching* (Gay, 2000, 2002). Culturally responsive teachers promote students' learning "their cultural heritages and [developing] positive ethnic identity . . . along with math, science, reading, critical thinking, and social activism" (Gay, 2002, p. 110). Culturally responsive teachers validate all cultural backgrounds through their curricular content (Gay, 2002; Mixon, 2009). They teach culturally unfamiliar content in a variety of ways (Mixon, 2009), and consider the learning and communication styles of their culturally diverse students when preparing lessons (Robinson, 2006).

#### Multiculturalism and Music Education

Because music is part of every human culture (Blacking, 1973; Nettl, 2000, 2005; Shehan-Campbell, 2004), many music teachers have regarded it as an important component of multicultural education and culturally responsive teaching (Butler, Lind, & McKoy, 2007; Mark, 2009; Mixon, 2009). However, prior to the 1960s, music teachers promoted assimilationist policies in the larger school community. Music textbooks from the early 20<sup>th</sup> century contained songs from mostly Western and Northern European countries (Brittin & Sheldon, 2004; Heller, 1983; Mark, 1998; Volk, 1998). When publishers did print folk songs from other non-Western countries, they often selected poorly-arranged songs bearing little resemblance to the song's original source (Mark,

1998). In addition, publishers of music textbooks often provided limited cultural information about folk songs and stereotyped national musical characteristics, “for example, the happy, sunny music of Italy, or the melancholy music of Russia” (Volk, 1998, p. 42). In the early part of the 20<sup>th</sup> century,

music educators served the national purpose by attempting to elevate the taste of the children of the lower economic class to the level of European classical music. This [philosophy of music education] was a powerful tool in helping children shed their parents’ ethnic identities as they became Americanized. (Mark, 1998, p. 182)

Early 20<sup>th</sup>-century assimilation was somewhat successful. Most immigrant children learned to speak English, went to school with children from different ethnic groups, and acquired a common national song vocabulary (Mark, 1998, 2009). However, music teachers ascribing to assimilationist views often downplayed cultural differences between music of different groups and silenced the voices of ethnically dissimilar individuals (Robinson, 2006).

In response to tumultuous societal changes brought about during the Civil Rights Movement of the 1960s, music teachers formally recognized the need for and importance of teaching culturally diverse music. The authors of the Tanglewood Declaration (1968) articulated this vision:

Music of all periods, styles, forms, and cultures belongs in the curriculum. The musical repertory should be expanded to involve music of our time in its rich variety, including currently popular teenage music and avant-garde music, American folk music, and the music of other cultures. (Choate, 1968, p. 139)

In 1971, the *Music Educators Journal (MEJ)* published its first issue dedicated to music of a particular culture, specifically African American culture. In addition to having

articles about the meaning of music in African American culture, the editors also included a resource list of African American music, composers, and musicians. The 1971 resource list “[was] the first time such compilation of materials for any culture was made available to the *MEJ* readership” (Volk, 1993, p. 142). A second special issue of *MEJ*, published in 1972, introduced music teachers to music from several regions of the world: Asia, North and South Africa, the Americas, and Oceania (Volk, 1993).

By the 1980s and 1990s, teachers and leaders in music education authored increasing numbers of articles dedicated to multicultural music resources and ways to best teach multicultural music (Volk, 1993). Some music teachers espoused studying musics of different world cultures in comparison to one another so students could learn what was unique about each one (Anderson, 1980; Gamble, 1983). Others encouraged their colleagues to invite musicians from other cultures into the classroom to demonstrate authentic instruments and music-making (Dodds, 1983; Edwards, 1998; O’Brien, 1980). Still other researchers and music teachers suggested teaching students about culturally unfamiliar music by using active music-making experiences (Shehan, 1984, 1985), and by teaching about the sociocultural significance of the music (Anderson, 1980; Cox, 1980; Shehan, 1985). Many emphasized the need for teacher training in multicultural music at the college level and for in-service music teachers (Anderson, 1991; Dodds, 1983; Fung, 1995, Gamble, 1983; Gonzo, 1993; Klocko, 1989; Shehan, 1986).

In 1994, educators included “understanding music in relation to history and culture,” as one of the nine National Standards in Music Education (Music Educators National Conference, p. 29). In 1998, members of the Music Educators National

Conference (now National Association for Music Education) called for research to improve the quality of music teaching and learning (Feay-Shaw, 2000). Members of the Music Educators National Conference Research Task Force posed the following questions about curriculum and teaching strategies particularly relevant when teaching music to diverse and underserved populations:

1. How may different learning characteristics be approached successfully in music instruction?
2. How can music facilitate interaction and communication among children with different learning abilities and cultural backgrounds?
3. What principles guide the selection of repertoire and materials for children in various settings (urban, rural, suburban, regional) and groupings (multicultural, multiethnic, homogeneous)?
4. What techniques and materials are available to ensure that American and international students whose first language is not English are involved in school music programs? (Music Educators National Conference, 1998, Diversity and Inclusion section, para. 2)

Those four questions highlight the relationship between music and culturally responsive teaching: music teachers should use music as a tool “not to change anybody’s identity, but to help students learn to respect, honor, and live with cultures other than their own” (Mark, 2009, p. 18).

In 2000, the participants of *Vision 2020: The Housewright Symposium on the Future of Music Education* called for music education programs of the 21<sup>st</sup> century to include a wider array of musical repertoire and ensembles.

All music has a place in the curriculum. Not only does the Western art tradition need to be preserved and disseminated, music educators also need to be aware of other music that people experience and be able to integrate it into classroom music instruction. (Madsen, 2000, p. 219)

*Vision 2020* participants believed including diverse music styles in school music curricula may appeal to a more diverse public and motivate children to continue making music into adulthood (Yarbrough, 2000).

Even with their increased attention to using culturally diverse music as the year 2020 approaches, members of the music education profession continue to face obstacles (Quesada & Volk, 1997; Volk, 1993). They may lack resources and materials, or have budgets that barely match the cost of even one authentic instrument (Legette, 2003). Also, few K-12 music teachers receive training specifically to teach music from different world cultures (P. Campbell, 1992; Legette, 2003; Reeder-Lundquist, 1991; Shehan, 1982; Teicher, 1997; Volk, 1993). General music teachers and ensemble directors (both choral and instrumental) may find some cultures neglected or under-represented in music textbooks or music repertoire lists (Brittin & Sheldon, 2004; Gratto, 2005; Mason, 2010). They may also find arrangements of folk songs that differ drastically from the original versions and force culturally specific music to fit into traditional Western art-music formats (Abril, 2006b; Goetze, 2000). Editors of choral works sometimes neglect to provide a pronunciation guide or translation of foreign-language text. If they do include a translation, they may offer little-to-no background information about the song's historical or cultural significance (Goetze, 2000)—information that could help a director better convey the context for and meaning of the song to students.

Because children and adolescents prefer music “they regard as their own” (Hedden, 1981, p. 22) and tend to enjoy styles most closely identified with their own ethnic group (Abril, 2005; Fung, 1996; LeBlanc & Sherrill, 1986; Morrison & Yeh, 1999;

Siebenaler, 1999), some ensemble directors may believe their students would be uninterested in performing music from cultures different from their own (Mixon, 2009; Shehan-Campbell, 1992). Alternatively, some may believe

curriculum sources and content that provide accurate presentations of ethnic and cultural diversity . . . provide those who have never had close personal contact with members of ethnic groups other than their own with opportunities to . . . engage with diverse people as well as to confront themselves. . . . Removing the threat and intimidation from new knowledge enhances receptivity toward and mastery of it. (Gay, 2000, p. 145)

Often, general music teachers and ensemble directors who teach culturally diverse music believe they are fostering their students' appreciation of cultures represented by the music, regardless of the arrangement's authenticity (Abril, 2003; Dodds, 1983). They also believe teaching diverse music can create well-rounded musicians who will be more embracing of the sounds of unfamiliar music (Anderson, 1980; Shehan, 1982, 1985, 1986; Volk, 1998). Still others believe teaching music representative of the cultural backgrounds of their students fosters respect for different cultures and motivates students to continue making music (Boyer-White, 1988). Each belief supports the premise that "music functions in children's lives as a means of linking them to their cultural heritage and reflecting the values of their ethnic culture" (Shehan-Campbell, 1998, p. 177). Could knowing the types and characteristics of music adolescents prefer inform music teachers' repertoire decisions? Some researchers suggest general music teachers and ensemble directors may learn how to approach culturally unfamiliar music with their students best by studying their students' music preferences and variables affecting music preferences

(Abril & Flowers, 2007; P. Campbell, 1994; Demorest & Schultz, 2004; Fung, 1994, 1996; Shehan, 1982, 1986; Walker, 2006).

### Music Preference

Multiple definitions of *music preference* exist (Abril, 2003; Finnäs, 1989; Price, 1986; Radocy & Boyle, 2003). For the purpose of the present study, music preference is an affective response “to a piece of music or to a certain style of music that reflect[s] the degree of liking or disliking for that music” (Finnäs, 1989, p.2). For decades, researchers have attempted to summarize the many variables affecting music preferences (Finnäs, 1989; Wapnick, 1976) and questioned ways in which teachers can affect students’ preferences for different styles of music (Abril, 2003, 2005, 2006a; Bradley, 1971; Finnäs, 1989; Fung, 1994, 1996; Hornyak, 1966; Keston, 1954; Larson, 1971; McCrary & Gauthier, 1995; McKoy, 2004; Prince, 1974; Shehan, 1984, 1985; Wapnick, 1976; Zalanowski, 1986).

LeBlanc (1980, 1982) developed the first formalized theory outlining how people make music preference decisions. In that interactive theory of music preference, LeBlanc specified three categories of variables affecting preference decisions: characteristics of the music, characteristics of the listener’s environment (e.g., parents, peers, teachers), and characteristics of the listener. Music preference researchers have used LeBlanc’s theory to design studies on adolescents’ music preferences for different music styles (Boyle, Hosterman, & Ramsey, 1981; LeBlanc, 1979; LeBlanc, Sims, Siivola, Obert, 1996). Researchers have also used LeBlanc’s theory to research specific factors affecting listening preferences within the context of the general music classroom (Abril, 2003,

2005, 2006a; Brittin, 2011; Demorest & Schultz, 2004; Gregory, 1994; Hornyak, 1966; LeBlanc, 1981; LeBlanc, Jin, Stamou, & McCrary, 1999; LeBlanc & Sherrill, 1986; McKoy, 2004; Prince, 1972, 1974; Shehan, 1985; Siebenaler, 1999; Walker, 2006) and the choral classroom (Cosenza, 1997, 2002; Rentz, 1994). Following are research findings within LeBlanc's three categories as they pertain to those two contexts.

### *Characteristics of Music*

Challenges to synthesizing what researchers understand about music preferences lie, in part, in the diverse research designs created, problems posed, questions asked, and music stimuli and genres used. Despite the diversity in research designs, researchers have found that tempo (Fung, 1996; Getz, 1966; Hornyak, 1966; LeBlanc, 1981; LeBlanc, Colman, McCrary, Sherrill, & Malin, 1988; LeBlanc & Cote, 1983; LeBlanc & McCrary, 1983; May, 1985; Prince 1972; Walker, 2006), performing medium (LeBlanc, 1981; LeBlanc & Cote, 1983; Prince, 1972; Shehan, 1982), arrangement (Cosenza, 1997, 2002; Demorest & Schultz; 2004), and language (Abril, 2002, 2006a; Shen, 1998; Walker, 2006) influence students' preferences for various music styles.

Overall, students in grades 4 through college prefer fast tempi to slow tempi regardless of style (Fung, 1996; Getz, 1966; Hornyak, 1966; LeBlanc, 1981; LeBlanc & Cote, 1983; LeBlanc & Sherrill, 1986; Prince, 1972; Walker, 2006) and rank rhythm as being very important to their preference decisions (Boyle, Hosterman, & Ramsey, 1982; Getz, 1966; LeBlanc & Cote, 1983; Walker, 2006). Researchers have speculated a reason for these preference trends may be linked to rhythm's importance as "the organizer and the energizer" (Gaston, 1968, p. 17) of music (Getz, 1966; LeBlanc, 1979;

Prince, 1972; Radocy & Boyle, 2003; Shehan, 1982). “Rhythm provides music’s forward movement, thus. . . . music with little rhythmic movement elicits lesser dynamic response than music in which rhythmic movement is active” (Radocy & Boyle, 2003, p. 145).

Researchers have found music from unfamiliar cultures with “greater ‘rhythmic dynamism’—African and Japanese instrumental—[are] preferred [by adolescents] to . . . less pulsive and less syncopated selections—Indonesian and Japanese vocal” (Shehan, 1982, p. 27).

Students in grades 4 through college tend to prefer instrumental music to vocal music especially when the lyrics are in an unfamiliar language (Fung, 1994; LeBlanc, 1981; LeBlanc & Cote, 1983; Prince, 1972; Shehan, 1982). Unfamiliar “instrumental timbres hold a certain fascination for children” and can increase preference scores for instrumental music (Shehan, 1986, p. 161), while unusual vocal timbres and singing techniques of singers from different cultures can elicit lower preference scores for vocal music (LeBlanc, 1981; LeBlanc & Sherrill, 1986; Shehan, 1982). English-speaking students in grades 5 through 12 prefer English-language songs to other-language songs presumably because of the barrier to understanding created by unfamiliar languages (Abril, 2006a; Abril & Flowers, 2007; Walker, 2006) and the negative stereotypes language can carry (Abril, 2002; Shen, 1998; Stafford, Jenckes, & Santos, 1997). Fifth grade students prefer arranged versions of culturally diverse music—sung by Western children—to culturally authentic versions—sung by adults from the culture (Demorest & Schultz, 2004), perhaps because of their familiarity with arranged classroom music featuring Western children’s voices.

### *Characteristics of the Listener's Environment*

Within schools, general music teachers and choral directors may have an influence on their students' listening environment through the repertoire they select and their attitudes towards the repertoire. When directors select music for their choral concerts, they base their decisions on a number of factors: developmental appropriateness, educational value, appeal to students and the public, and historical or cultural significance (Apfelstadt, 2000; Forbes, 2001). Personal preference for certain styles can also influence a choral director's repertoire selection (Hamann, 2007). Because "musical tastes and preferences can form an important statement of [a person's] values and attitudes" (Hargreaves, Miell, & MacDonald, 2002, p. 1), choral directors' personal preferences may convey the attitudes they have about certain styles and cultures often unconsciously. For example, choral directors may avoid certain culturally diverse pieces because they are unfamiliar with the language or musical style (Apfelstadt, 2000; P. Campbell, 1992; Kelly & Van Weelden, 2004), or because they simply have no interest in teaching culturally diverse music (Shehan, 1986). Also, they may feel more comfortable teaching the way they were taught (S. Kelly, 2003; Legette, 2003; Reeder-Lundquist, 1985), perhaps inadvertently perpetuating an Anglo-centric viewpoint.

In a survey of 394 public school music teachers, an overwhelming majority (99%) of general music teachers and ensemble directors believed that teaching music of other cultures is important (Legette, 2003). Of those, only 29% incorporated music of other cultures into all of their classes, and only 21% incorporated music of other cultures into all of their concerts. When asked to indicate reasons for avoiding music of other cultures,

respondents expressed that their desire to teach American and Western art-music left little time to teach music of other cultures. Through the repertoire they select, choral directors can send a resounding message to their students that one culture and style (e.g., Western art-music) is more important than others.

### *Characteristics of the Listener*

LeBlanc (1980, 1982) describes nine listener characteristics affecting music preferences in his interactive theory of music preference: (1) auditory sensitivity, (2) musical ability, (3) musical training, (4) personality, (5) sex, (6) ethnic group, (7) socioeconomic status, (8) maturation (age), and (9) memory. Research studies pertaining to musical training, maturation, socioeconomic status, and ethnic group provide insight into how these listener characteristics can affect students' reactions to music in general and choral music classrooms.

The type, amount, and frequency of musical training can affect a student's reception to different music styles (Darrow, Haack, & Kuribayashi, 1987; Gregory, 1994; Hargreaves, Comber, & Colley, 1995; D. Kelly, 1961; Pembroke, 1997; Rentz, 1994). College-aged students who had received music instruction for at least two years were more receptive to different music styles than peers who had received less than two years of music instruction (Darrow, Haack, & Kuribayashi, 1987). Researchers observed similar results with middle school- and high school-aged students (Gregory, 1994; Hargreaves, Comber, & Colley, 1995; D. Kelly, 1961). Undergraduate music majors had higher overall preference scores for culturally unfamiliar music than did undergraduate non-music majors (Fung, 1996). High school students in select, auditioned choruses

tended to focus on elements of music different from the elements non-select chorus students focus on when making preference decisions (Rentz, 1994).

Despite researchers' interest in how musical training affects music preferences, there has been a gap in literature on adolescent choral music preferences. Although many researchers have studied different variables affecting adolescent music preferences, they often sampled students from the overall school population or did not delineate between band members' and chorus members' preferences. Only one researcher focused specifically on choral music preferences of chorus members (Rentz, 1994). When given the choice of three choral music styles (British folk, Western art, and popular), chorus members preferred popular music significantly more than folk songs and Western art-music (Rentz, 1994). Another researcher used adolescent choir members as part of her sample, but did not specify how their responses differed from those of the general music students (Cosenza, 1997). In that study, middle school students preferred Medieval vocal music significantly less than Western vocal art-music from the Renaissance, Baroque, Classical, Romantic, and Modern periods. Neither researcher (Rentz nor Cosenza) used vocal music from non-Western cultures.

Maturation affects preferences in that elementary-aged students tend to be more open to a variety of music styles than are junior high- and senior high-aged students (Brittin, 2011; Cosenza, 1997, 2002; Fung, 1994; Hargreaves, Comber, & Colley, 1995; Hornyak, 1966; LeBlanc, Sims, Siivola, & Obert, 1996; Rogers, 1957; Shen, 1998). The variable of maturation is inextricably connected to other listener and environmental characteristics. LeBlanc describes this interconnectedness as follows:

Young children are likely to value the opinions of parents and teachers, while adolescents are drawn toward the influence of the peer group and adolescent-oriented segments of the media. Musical training will naturally [sic] increase in proportion to a listener's age. (LeBlanc, 1982, p. 37)

Socioeconomic status can affect music preferences (Eijck, 2001; Han, 2003; Rogers, 1957; Shaw & Tomcala, 1976), although few researchers have studied this variable with children and adolescents (Finnäs, 1986). Researchers have found that more children and adolescents from higher income households prefer classical music than children and adolescents from lower income households (Baumann, 1960; Rogers, 1957). Socioeconomic status can interact with musical training in that students from higher income households may have more opportunities to study music privately than students from lower income households (Corenblum & Marshall, 1998). Other researchers have found that despite the relatively equal availability of music programs in schools regardless of their size or affluence, students from low socioeconomic backgrounds participated in music programs less often than their high socioeconomic peers (U.S. Department of Education, 1995, 2010).

As a listener or performer, ethnicity<sup>1</sup> affects preferences for different music styles (Killian, 1990; LeBlanc, 1982; McCrary, 1993; McCrary & Gauthier, 1995; Morrison, 1993, 1998). Elementary school-aged students preferred music closely associated with their own ethnicity (LeBlanc & Sherrill, 1986; May, 1985; Siebenaler, 1999).

Researchers observed similar results with middle school- (McCrary, 1993; McCrary & Gauthier, 1995; Morrison, 1998) and college-aged listeners (Morrison, 1993; Morrison &

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<sup>1</sup> Ethnicity refers to one's "objective group membership as determined by parents' ethnic heritage" (Phinney, 1992, p. 158).

Yeh, 1999). Spanish bilingual sixth grade students preferred a Spanish language song to an English language song, and English monolingual students preferred an English language song to a Spanish language song (Abril & Flowers, 2007). Seventh and eighth grade subjects chose singing models who were the same ethnicity as themselves (Killian, 1990).

When using culturally unfamiliar music as stimuli, researchers have found sixth grade and college-aged students tended to rate African and Latin American music higher than Indian and Asian music, whether in vocal (Shehan, 1985) or instrumental (Fung, 1996) performing media. Both Shehan and Fung concluded that the closer unfamiliar music is to a person's own culture, the higher the preference regardless of performing medium. Students with high preference for culturally diverse music tended to have positive multicultural attitudes (Fung, 1994).

Although many researchers have examined effects of ethnicity on music preferences, only one (Brittin, 2011) has studied how the strength of an individual's ethnic identity affects preferences. In her study of fourth, fifth, and sixth grade students, Brittin found subjects' strong identification with Hispanic and Asian cultures correlated with high preferences for music of those cultures. Brittin suggested strength of ethnic group identification may play as important a role in affecting music preferences as ethnicity.

### Ethnic Identity

Adolescence is a critical time for identity development (Frey-Stegman, 2000), and ethnic identity is an important component of one's identity (Phinney, 1992). Researchers

have defined ethnic identity<sup>2</sup> as “(a) a combination of attitudes toward one’s group of origin and its common cultural practices and (b) one’s feeling of attachment to the group” (Valk & Karu, 2001, p. 584). Political ideology (Phinney, 1990), religion, social activities, cultural traditions, family life, and physical characteristics define one’s ethnic identity (Phinney & Ong, 2007; Rosenthal & Hrynevich, 1985), although researchers believe “language is the most widely assessed cultural practice associated with ethnic identity” (Phinney, 1990, p. 505). Researchers assert an important link exists between defining one’s ethnic identity and developing positive self-esteem and social interactions with other ethnic groups (see Phinney, 1990; Umaña-Taylor, Diversi, & Fine, 2002; Umaña-Taylor, Gonzales-Backen, & Guimond, 2009). In addition, the need to identify with a group is common to all people regardless of ethnicity (Phinney, 1992).

Knowing the ethnic group to which an adolescent belongs may be of less importance than knowing the strength of the adolescent’s ethnic identity (Umaña-Taylor, Diversi, & Fine, 2002). Highly identified individuals tend to evaluate culturally similar groups more positively than culturally dissimilar groups (Valk & Karu, 2001).

Adolescents whose parents are from two distinct ethnic groups may consider themselves an equal member of the two groups, or may ignore one ethnic group in favor of the other (Feliciano, 2009; Phinney, 1990). Adolescents whose ethnic group is in the minority in

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<sup>2</sup> Ethnic identity differs from ethnicity in that “ethnic identity refers to expressions of loyalty, commitment, and belongingness towards an ethnic group” (Singh, 1977, p. 32), whereas ethnicity is defined by parental background. “Adolescents and adults can be assumed to know their ethnicity; the issue is thus one of choosing what label to use for oneself. Although [choosing a label] appears to be a simple issue, it is in fact quite complex, inasmuch as one’s ethnicity, as determined by descent. . . , may differ from how one sees oneself ethnically” (Phinney, 1990, p. 503). I will refer to ethnic identity primarily throughout the rest of this paper.

their school tend to have strong ethnic identities (Umaña-Taylor, 2004; Umaña-Taylor, Gonzales-Backen, & Guimond, 2009).

Whites of European descent living in America who may have no direct connection to their heritage may find associating with a particular ethnicity difficult, or may believe they have no culture at all (Chapman, 1992; Glazier & Seo, 2005). They may refrain from using ethnic labels and simply call themselves *Americans* (Phinney, 1990; Singh, 1977). White children and adolescents tend to focus on their relationships with members of other ethnic groups, whereas African American and Hispanic children and adolescents tend to focus on their own group membership (Aboud & Skerry, 1984; O'Connor, Brooks-Gunn, & Graber, 2000; Phinney & Tarver, 1988). European American students often have low self-reported levels of ethnic group identification compared to their minority group counterparts (Phinney, 1992; Phinney & Alipuria, 1990; Roberts, Phinney, Masse, Chen, Roberts, & Romero, 1999).

Even though researchers have established the importance of ethnic identity in the formation of personal identity, adolescents possibly exclude a strictly cultural perspective when constructing their personal identities. Instead, they may concern themselves more with how they fit into *kid culture*, or “the underground peer culture” children learn in their everyday interactions with each other (Kaser & Short, 1997, p. 59). In general, “kid culture issues of acceptance and rejection touch all aspects of the lives of young people—music, talk, appearance, behavior, values, and priorities, as well as ways to maintain and achieve status” (p. 59). As adolescents struggle with self-identity issues regardless of

ethnicity, they often unite into a similar social group distinct from adult culture (Arnett, 1995).

If students are clear about their own personal and cultural identities, they may “be better prepared to learn about diverse [music] cultures” (Asai, 1993, p. 149). Likewise, “the more [teachers] know about a student’s level of identification with a particular group . . . , the more accurately [they] can predict, explain, and understand the student’s behavior in the classroom” (Banks, 2005b, p. 14). General music teachers and choral directors may be able to tap into students’ preferences more easily if they learn about their students’ ethnic identities and how strongly their students may or may not identify with different ethnic groups. They may also be able to modify students’ music preferences if they learn types of instruction that can positively affect preferences for culturally unfamiliar music.

#### Affecting Music Preference Through Instruction and Discussion

Despite what we know about numerous musical, environmental, and personal characteristics affecting students’ music preferences, preference decisions “may not be [affected] so much [by] *what* is presented as *how* it is presented” (Cosenza, 2002, p. 3). Many music teachers have attempted to influence their students’ preferences for different music styles (mostly within jazz and Western art-music genres) using repeated listening versus only one hearing (Bradley, 1971; Getz, 1966; Hargreaves, 1984; Keston, 1954), guided listening versus non-guided approaches (Hornyak, 1966; Larson, 1971; Prince, 1974; Zalanowski, 1986), and active music-making versus teacher-directed lectures (Abril, 2003, 2005, 2006a; Edwards, 1998; Shehan, 1984, 1985, 1986). Much of this

research, regardless of approach, has focused on music concept-based instruction. Music concept-based instruction “uses the formal elements of Western music as a framework to acquiring knowledge, understanding, and skills” (Abril, 2003, p. 18). Overall, researchers suggest that teaching students about pieces of music from a music concept-based approach is better at modifying students’ preferences positively than merely exposing students to pieces of music repeatedly.

Some researchers have suggested when general music teachers and choral directors incorporate music from different cultures into their classrooms, they should focus on what makes that music unique from Western art-music (Anderson, 1980; Catoni-Conlon, 1992; Gamble, 1983). However, calling attention to a song’s musical characteristics is not enough to affect preferences for culturally unfamiliar music (Abril, 2005). Other researchers have suggested instruction incorporating sociocultural aspects of music is better at promoting positive music preferences and multicultural attitudes than instruction that focuses solely on musical characteristics (Abril, 2003, 2005, 2006a; Edwards, 1998). Sociocultural based instruction leads “students to think critically about social and cultural issues related to the music and its creators” (Abril, 2003, p. 69).

As a result of his research, Abril (2003, 2006a) recommends music teachers engage students in discussions about stereotypes and sociocultural issues to lessen negative reactions to music and customs of unfamiliar cultures. Discussion-based instruction “focuses on inquiry and critique and takes learners beyond their own ideas to consider new perspectives and ways of viewing the world” (Kaser & Short, 1997, p. 63). Some teachers may find discussions about ethnic issues in their classrooms difficult,

time-consuming, or inappropriate (Dillon, 1994). Nonetheless, researchers applaud using discussions to promote understanding and enhance learning for all (Dillon, 1994; Kaser & Short, 1997; Yob, 1995).

Discussion as a focused teaching strategy is largely absent in public schools (Applebee, Langer, Nystrand, & Gamoran, 2003; Dillon, 1994; Parker, 2006). Perhaps teachers find leading productive discussions challenging, or feel unprepared or unwilling to address and discuss controversial issues arising from discussions (Frederick, 1995; Oulton, Day, Dillon, & Grace, 2004). Yet, when controversial issues such as emerging evidence of students' stereotypes arise, productive classroom discussion leads students to understand their own biases and how these biases influence their interactions with others (Ramsey, 2004). During discussions, students express themselves and learn alternative ways of thinking (Hadjioannou, 2007). They use higher order thinking skills as they synthesize theirs and other's interpretations of the topic being discussed (Allsup & Baxter, 2004; Parker & Hess, 2001).

As participants in discussions, students develop their communication skills; learn social rules of "equality, respect, responsiveness, judiciousness, reflectiveness, [and] openness" (Dillon, 1994, p. 109); and improve academic performance in reading and writing (Applebee, Langer, Nystrand, & Gamoran, 2003), science (Eisen, Cimino, Aparicio, Marsteller, & Kushner, 2003), and social studies (Hess & Posselt, 2002). In music, encouraging students to share and discuss feelings about music they are performing promotes a sense of community within ensembles (Fisher, 1988). Students of any color in any classroom may prefer discussion and cooperative group learning

strategies to teacher-directed lectures (Butler, Lind, & McKoy, 2007; Gay, 2000, 2002; Hale, 2001; Lind, 1999), and may feel empowered to discuss topics of cultural importance without fear of repercussions (Glazer & Seo, 2005).

If engagement in discussions positively affects students' learning (Dillon, 1994; McDonald, Mohr, Dichter, & McDonald, 2007), perhaps it could be an appropriate teaching strategy for affecting music preferences and exposing music stereotypes. Researchers have found adolescents have clear notions about characteristics of people who listen to different musical styles (North & Hargreaves, 1999), and some adolescents believe certain ethnic groups listen to certain types of music (Dodd, 2011; Minks, 1999). Confronting music and cultural stereotypes in a classroom setting can be awkward and uncomfortable, but teachers should discuss sources of stereotypes to promote positive attitudes towards others. Ramsey (2004) writes "to understand more fully how our own stereotypes and attitudes potentially affect others, we can talk about times when we ourselves have felt misjudged and/or excluded" (p. 25). In music class,

discussing and thinking critically about the ways music reflects culture can have a positive effect on students' future interactions with music and their classroom achievement. It makes them more empathetic and understanding of people and music from other cultures. (Abril, 2006b, pp. 42-43)

Guiding students to become more understanding of people and music from other cultures is certainly a worthwhile outcome of music education (Gamble, 1983).

Many general music teachers and choral directors strive to develop independent musicianship in students, and guide students to become knowledgeable in a variety of music traditions and performance practices. Because many choral directors may feel

pressured to prepare groups for multiple performances and competitions, they focus on perfecting the musical characteristics of choral pieces (e.g., pitches, rhythm, phrasing, dynamics), and often ignore or mention in passing the extra-musical meaning of the pieces (Frey-Stegman, 2000; Strand, 2003). Some choral directors may believe any in-depth instruction that requires little direct student performance during rehearsals may increase the number of inattentive, uninterested students (Brendell, 1996; Yarbrough & Madsen, 1998).

When choral directors guide students toward a deeper understanding of a song's musical principles and cultural meaning through active responses to the music (verbal or non-verbal), ensemble members become more enthusiastic (Freer, 1992), musically expressive (Fisher, 1988), and interested in music of other cultures (Apfelstadt, 2000). Engaging students with choral music on a deeper level of musical and cultural understanding, while potentially time-consuming, provides students "relevancy, personal investment, and ownership [of the music] that may keep them connected to choral music throughout their lives" (Frey-Stegman, 2000, p. 20). Learning about students' music preferences and ways to best affect their preferences could enable general music teachers and choral directors to better teach for deeper understanding of and positive preferences for culturally unfamiliar music.

### Summary

Music preference researchers have focused their investigations on adolescent music preferences for a variety of music genres and factors that affect preferences (e.g., characteristics of the music and listener, methods of instruction). Overall, students prefer

instrumental music to vocal music when the music is culturally unfamiliar. Students also prefer quick tempi songs to slow tempi songs, arranged versions of world music to authentic versions of world music,<sup>3</sup> and English-language songs to other-language songs.

Even though researchers have used numerous types of research designs and music stimuli to study music preferences, their studies using culturally diverse vocal music as stimuli are relatively few, and their studies using adolescent choir members as participants are even fewer. We know little about how strength of ethnic identity affects music preferences, and even less about choral students' preferences for culturally unfamiliar music. To fill that gap in the literature, the purpose of this research was to investigate factors affecting choral music preferences of adolescents. Six research questions guided the study:

1. How are middle school students' preferences for choral arrangements of folk music grouped?
2. Is there a significant main effect of type of curriculum content instruction on middle school choral students' choral music preference scores (between subjects)?
3. Is there a significant main effect of time on middle school choral students' choral music preference scores (within subjects)?
4. Is there a significant type of curriculum content by time interaction?

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<sup>3</sup> I make the distinction here between world music that composers have arranged and performers have performed within a Western cultural context, and world music that indigenous people have arranged and performed within the original cultural context.

5. Descriptively, within each ethnic group, does strength of identity relate differently to growth in scores in different interventions?
6. How do middle school students describe their reasons for their preference?

## CHAPTER 2

### RELATED LITERATURE

It is likely many choir directors' busy schedules preclude them from dedicating an extensive amount of rehearsal time teaching students in-depth background information about their concert pieces. With busy choir directors in mind, I sought related literature to guide my study of which types of curricular content would be most useful for positively affecting choral music preferences in a time-pressed rehearsal setting. Although all of the researchers in Chapter 1 had different purpose statements from mine, they all influenced considerations within my study. The researchers conducting quantitative studies interested me because their results are generalizable and provided a useful summary of students' preferences. The researchers conducting qualitative studies interested me because their results provided students' detailed descriptions about music preferences.

In this chapter, I describe the findings of the most relevant research on two factors found to affect music preference: curricular content and ethnic identity. The first group of studies I present is a summary of what researchers have learned when trying to influence adolescent music preferences and attitudes towards unfamiliar cultures using different kinds of curricular content. The second group of studies is a review of research that contributes to our understanding of how ethnic identity affects music preferences. Woven within the descriptions of the nine studies, I explain how I developed the design and procedures of my dissertation study.

## Effects of Instruction on Music Preferences

Researchers have designed studies to investigate the effectiveness of various curricular content on influencing students' music preferences and attitudes towards other cultures positively. I divided this group of studies into three sections: researchers using (1) guided listening strategies and music concept-based content to affect music preferences, (2) sociocultural-based content to affect music preferences and cultural attitudes, and (3) discussion-based content to affect cultural attitudes. Although the researchers' purpose statements and designs differed, their findings influenced the purpose and design of the present study directly.

### *Instruction Using Guided Listening and Music Concept-Based Content*

#### *The Hornyak Study*

Hornyak (1966) investigated the efficacy of two types of curricular content on public-school students' attitudes towards a contemporary Western art-music concert, specifically woodwind quintet music. He was interested in three questions: whether (1) instruction about music selections prior to subjects hearing them at a woodwind quintet concert would affect subjects' preferences for the selections; (2) grade level in school would affect subjects' music preferences and the effectiveness of the instruction; and (3) familiarity with the selections (based on hearing them as part of the instruction in general music class) would affect subjects' preferences.

Prior to the concert, the researcher separated his subjects ( $N = 464$ ) based on their level in school—upper elementary (grades 4 through 6), junior high (grades 7 through 9), and senior high (grades 10 through 12)—and then randomly assigned subjects at each

level to one of four groups. Experimental Group 1 learned from lectures about the stylistic characteristics of the music (i.e., melody, harmony, timbre, texture), and then heard recordings of each of the pieces that would be on the program for the concert. Experimental Group 2 learned from lectures about the backgrounds of the performers in the woodwind quintet and the composers featured in the concert, and then heard recordings of each of the pieces. Hornyak did not state how the lectures were delivered to the subjects (i.e., by the researcher, by the subjects' regular general music teachers, or by audio recording). Experimental Group 3 did not receive any special instruction, but did hear recordings of each of the pieces. Group 4, the control group, did not receive any special instruction, nor did they hear the pieces. All three experimental groups received their instruction five to ten days prior to attending the concert. At the concert, subjects from all four groups recorded their preference for each piece on a 5-point scale.

The researcher used *t*-tests to analyze the differences between the four groups at all three grade levels. He found that elementary-aged subjects who received instruction focusing on the stylistic features of contemporary Western art-music had more positive ratings for the music than did the subjects who received instruction relating to the biographical information about the performers and composers, although results were not statistically significant. Type of instruction did not significantly affect junior high- or senior high-aged subjects.

Hornyak (1966) also found elementary-aged subjects' familiarity with the music, after hearing the music in only one previous session, affected preferences for contemporary compositions in different ways. He discovered post hoc that if the

composition was dissonant and contained non-traditional techniques (i.e., serial technique or pointillism), elementary-aged subjects responded more favorably at the second listening session, whereas if the composition was consonant and contained traditional harmonies with conjunct melodies, there was no significant difference as a result of one previous listening session. At the junior high level, familiarity did not significantly affect preferences. Subjects at the senior high level reported a significantly less favorable response to the music after the second listening session. At all levels, subjects had higher preferences for selections with fast tempi than they had for selections with slow tempi.

Based on Hornyak's (1966) results, it seems elementary-aged students had attitudes that were more flexible than junior high- and senior high-aged students, "indicating that [at junior high and senior high levels] a change in aesthetic attitudes was less likely to occur, as a result of previous hearings or special instruction" (p.14). Hornyak concluded that providing students with information about stylistic nuances of pieces of Western art-music will not guarantee acceptance by the students. However, instruction about the music's characteristics (as opposed to instruction about the backgrounds of the composers) can promote positive attitudes better than mere repeated listenings to the pieces.

From Hornyak (1966), researchers and music teachers could think that familiarizing students with music in more than one listening session, playing music for students with faster versus slower tempi, and providing students with information about stylistic characteristics of music would be useful in affecting preferences.

### *The Prince Study*

Prince (1974) designed a study similar to Hornyak's (1966). He wanted to know if he could influence junior high-aged students' preferences for Baroque and 20<sup>th</sup>-century Western art-music by analytically guiding students' listening. Subjects in Prince's study were seventh graders ( $N = 342$ ) from five different schools representing a range of sociocultural settings. Prince randomly assigned subjects in each school to one of three groups. Subjects in each group received a series of 12 listening lessons during their general music classes that met once a week. Subjects in the first experimental group listened to researcher-recorded lessons about music of the Baroque period, and subjects in the second experimental group listened to researcher-recorded lessons about Western art-music from the 20<sup>th</sup> century. Influenced by Leonard Bernstein's concerts for children, Prince focused his guided listening scripts on the elements of music (i.e., style, form, expression). The researcher often used terminology and concepts from one lesson in subsequent lessons as reinforcement. Subjects heard music compositions several times in each lesson. To ensure standardization across schools and to avoid bias, Prince did not permit the general music teachers to modify any of the lessons or start a discussion about any of the music selections used in the lessons. The control group received only the regular course of study taught by the general music teachers.

Prior to and immediately after the 12 listening lessons, the three test groups took identical listening tests containing 40 excerpts of music: 10 each from the Baroque, Classical, Romantic, and 20<sup>th</sup>-century Western art-music periods. Subjects indicated their preference for each of the excerpts on a 5-point Likert-type scale. Prince (1974) used

subjects' total scores from the 10 selections from each time period to represent subjects' preference for music from that time period.

The researcher used an analysis of covariance (ANCOVA) to test his null hypothesis that there would be no difference between scores and type of instruction when holding pretest Baroque and pretest 20<sup>th</sup>-century music liking scores constant. The covariate in the first ANCOVA was pretest liking scores for Baroque music, and the covariate in the second ANCOVA was pretest liking scores for 20<sup>th</sup>-century music. Prince (1974) found no statistically significant results for either ANCOVA, and concluded that "little relationship exists between the liking responses to specific styles of music and the training materials and methods used in this study" (p. 50).

A lack of significant results does not necessarily mean that a relationship between preference and curricular content does not exist. Teachers undoubtedly exert some influence on their students' music preferences through their instruction, but other factors clearly play a role in influencing preferences. The format of Prince's (1974) preference test could have contributed to his finding insignificant results. He acknowledged that while he meant for his listening test of 40 items to add variety to the listening task, the lengthy test could have contributed to test fatigue and low preference scores overall.

From Prince (1974), researchers and music teachers may surmise that providing students with information about stylistic characteristics of music may not be useful in affecting preferences. However, it could be that analytically guiding students about music does affect preferences, but the exact way to achieve positive attitudes is still unknown.

### *The Zalanowski Study*

Zalanowski (1986) examined effects of listening directions (program versus analytical) on four aspects of music appreciation—attention, enjoyment, understanding, and memory. Rather than providing her subjects with teacher-directed lessons, Zalanowski gave her subjects either written directions to focus on some aspect of the music or written information about the music similar to the program notes found at a music concert or on a CD cover.

Subjects were college freshmen and sophomore non-music majors enrolled in introductory music courses. The study consisted of two testing sessions. In the first testing session, subjects ( $N = 60$ ) listened to a piece of program music: Movement 4 of Berlioz's *Symphonie Fantastique*. Prior to having the subjects listen to the music, the researcher randomly assigned subjects one of three sets of listening directions. Twenty subjects had directions to listen carefully to the music. Another 20 subjects had directions to form free mental images that reminded them of sights, smells, touches, etc., while listening to the music. The final 20 subjects received a programmatic description of the story portrayed by the music and were directed to imagine what was going on in the music while they listened. Following the listening exercise, subjects rated their attention to, and their enjoyment and understanding of the music on a 10-point scale. The researcher also asked subjects to describe, in writing, the images they had while listening to the music.

During the second testing session, subjects listened to a piece of absolute music: 3 minutes of Movement 2 of Schubert's *Symphony No. 8 in B Minor*. This time,

Zalanowski (1986) randomly assigned subjects ( $N = 48$ ) one of four sets of listening directions. Two sets of directions were the same as in the first testing session: 12 subjects had directions to listen carefully to the music, and 12 subjects had directions to form free mental images. The third group of 12 subjects in the second testing session received an abstract description of the form and instrumentation of the piece taken directly from the record jacket. The fourth group of 12 subjects in the second testing session “received a concrete analytical program pointing out sections to listen for with illustrated lines of music” (p. 46). After the listening test, subjects completed the same questionnaire used in the first testing session. A week later, the 48 subjects who participated in both testing sessions took a memory test of the two pieces they had heard interspersed with four excerpts of other pieces by the same composers. Their task was to indicate whether or not they had heard the pieces before.

Zalanowski (1986) performed a multivariate analysis of variance (MANOVA) on the measures for both pieces. For the Berlioz piece in the first testing session, the three different listening directions (pay attention, free mental images, and programmatic description) did not appear to have a significant effect on subjects’ self-reported level of attention; however, the type of directions did have a significant effect on enjoyment and understanding. Zalanowski found that subjects enjoyed the music more when they formed free mental images, but understood the music more when they read the programmatic description. For the Schubert piece in the second testing session, the four different listening directions did not significantly affect attention, enjoyment, or understanding. Listening directions did not affect memory for either piece. Subjects in

the imagery directions and programmatic description groups for the Berlioz piece reported more mental images while listening to the music than subjects in the group that had directions to only listen to the music. Similarly, for the Schubert piece, subjects in the imagery direction group reported the most images, and subjects in the concrete analytical program reported the fewest images, although the difference was not statistically significant.

Based on the results of her research, Zalanowski (1986) suggested that directing students to listen to music in different ways can affect their appreciation for and understanding of music. She concluded,

[when] deciding which type of program or listening [direction] is most effective in enhancing appreciation, it is necessary [for music teachers] to specify which component of music appreciation [they consider] most important. . . . for a single exposure to a selection of music, a choice must be made between enjoyment and understanding. (pp. 49-50)

From Zalanowski's (1986) study, researchers may conclude certain guided listening directions evoke certain responses from students. General music teachers may need to modify their listening directions to achieve a balance between student understanding and enjoyment. Zalanowski's study has implications for choral directors who are limited in their rehearsal time. Giving members of ensembles concise directions and informative descriptions while listening to or performing a piece could affect how well they understand the piece and how much they enjoy performing it.

#### *Influence of the Three Studies on the Present Study*

From the results of Hornyak's (1966), Prince's (1974), and Zalanowski's (1986) studies, we know giving students information about a song's stylistic elements and

guiding students' listening tasks can affect preferences for music selections, especially for elementary-aged students. We also know students prefer selections with fast tempi to selections with slow tempi. I considered the three researchers' test designs and results as I designed my study and constructed prompts for my preference tests.

*Design.* Hornyak (1966) and Prince (1972) examined effects of a series of guided listening lectures on music preferences such as that which music teachers may use in music appreciation courses and general music classes. Zalanowski (1986) examined effects of listening directions on music preferences. The types of guided listening directions Zalanowski used in her study were most similar to the written information included in concert programs. I deemed Zalanowski's listening directions similar to the type of information music publishers provide on sheet music and time-pressed choral directors may tell their students when preparing a piece of music. I was interested in affecting adolescent preferences for choral music within the context and pressures of performing ensembles with limited rehearsal time. Therefore, I pondered whether succinct, informative prompts like Zalanowski's (as opposed to lengthy instructional sessions like Hornyak's and Prince's) could positively affect students' preferences and their desire to sing culturally unfamiliar choral music.

*Test prompts.* Researchers in all three studies provided students with supplemental information prior to listening to Western art-music selections. Both Hornyak (1996) and Prince (1974) provided descriptions of their music concept-based lessons (as defined in Chapter 1) that influenced the content for the test prompts used in my study. I wondered if focusing my music concept-based test prompts on aspects of

each song's style, form, and expressive characteristics would affect my students' preferences for culturally unfamiliar choral music.

Like Hornyak (1966) and Prince (1974), Zalanowski (1986) gave some of her subjects guided listening directions containing information about each song's form and instrumentation. Unlike Hornyak and Prince, Zalanowski provided the rest of her subjects with either a programmatic story to accompany the songs or directions to think of mental images while listening to the music. The researcher found that while understanding was higher under the programmatic story conditions, enjoyment was higher under the mental imagery conditions. Because I hoped to influence students' preferences for choral music positively through different curricular content, I considered including in my test prompts programmatic descriptions of the music selections and directions for forming mental images while listening to the music selections. I wanted sufficient information for students to understand the musical and sociocultural topics presented about each selection without diminishing their enjoyment of each selection.

*Test stimuli.* Hornyak (1966) and Prince (1974) both found students of all ages preferred songs with fast tempi to songs with slow tempi—a result consistent with other research (Fung, 1996; Getz, 1966; LeBlanc, 1981; LeBlanc, Colman, McCrary, Sherrill, & Malin, 1988; LeBlanc & McCrary, 1983; May, 1985; Prince 1972; Walker, 2006). Because of their findings, I considered choosing music selections with quick tempi.

All three of the aforementioned studies used only instrumental Western art-music as test stimuli. I was interested in examining choral music preferences of folk music from various world cultures, so I sought research about preferences for non-Western

music. The researchers I included in the next sub-section used music sung in different languages as stimuli and introduced the idea of instructing from a sociocultural-based perspective.

### *Instruction Using Sociocultural-Based Content*

#### *The 2003 Abril Study*

Abril (2003) wanted to know if language, familiarity with a language, and curricular content with different foci would affect children's preferences for and descriptions of songs sung in different languages. He randomly assigned 12 intact general music classes of fifth grade students ( $N = 209$ ) from a predominantly White, suburban school district to one of three treatment groups. Subjects in each treatment group received six 45-minute lessons written by Abril and taught by their general music teachers. Subjects in Treatment Group 1 received instruction from a music concept-based approach in which teachers used "the formal elements of Western music . . . as a framework from which students could acquire musical knowledge, understanding, and skills" (p. 68). Objectives of the music concept-based lessons were for subjects to acquire music skills through active music-making (i.e., identifying and performing rhythmic and tonal patterns, singing the melody and lyrics of the song, and defining and discussing music terminology and concepts). Teachers met these objectives by using music from five different world cultures: Russian, Latin American, Israeli, Japanese, and African. The only cultural information subjects in Treatment Group 1 received was the name and geographic location of the song's country of origin and the name of the language used in the song.

Subjects in Treatment Group 2 received instruction from a sociocultural-based approach in which teachers “led students to think critically about social and cultural issues related to the music and its creators” (Abril, 2003, p. 69). Objectives of the sociocultural-based lessons were for subjects to acquire sociocultural skills through active music-making. During the six lessons, subjects compared pop music of Africa to pop music of the United States, discussed ways different cultures use the voice, and identified stereotypes in a musical context. Songs and music-making activities for Treatment Groups 1 and 2 were identical. However, instead of leading discussions of music concepts and terminology as they did for Treatment Group 1, music teachers for Treatment Group 2 led discussions about sociocultural topics and gave a cultural context for each song.

Abril (2003) labeled Group 3 the control group. Subjects in this group received six weeks of music instruction; however, their teachers did not use any foreign-language songs during the experimental period.

Subjects in all three groups took the same preference test both before and after the six-week treatment period. The preference test consisted of nine music excerpts: three sung in English, three sung in Spanish, and three sung in Chinese. Female vocalists sang all nine excerpts in a Western pop vocal style. Subjects responded to twelve 5-point Likert-type items and one open-ended question for each excerpt. Abril (2003) used the Likert-type items to assess subjects’ preferences for each excerpt and their attitudes toward the language used in each excerpt. He used the open-ended question to gain a more in-depth understanding of what students liked or disliked most about each excerpt.

Using a one-way analysis of variance (ANOVA) with correlated samples, Abril (2003) found that subjects across all three groups expressed a significant difference by song language. Subjects favored songs sung in English over songs sung in Spanish, and songs sung in Spanish over songs sung in Chinese. The researcher also found a moderately significant correlation between familiarity with a language and preferences for songs sung in that language ( $r = .34$ ). Abril's findings led him to conclude that the further a language is from the subjects' own language, the lower the preference. To determine if curricular content affected preferences, Abril used a two-way ANOVA with repeated-measures on language. He found a significant main effect of language. Subjects preferred English-language songs significantly higher than Spanish- and Chinese-language songs across all three groups. Abril also found a significant interaction between language and instructional group. There was no statistically significant difference between treatment groups for subjects' preferences for songs sung in English; however, subjects in the sociocultural-based treatment group (Group 2) indicated higher preferences for Spanish- and Chinese-language songs after treatment compared to the other two groups. Based on his findings, Abril suggested teachers who approach music instruction with a sociocultural focus can positively affect students' preferences for culturally unfamiliar music.

As a final part of his analysis, Abril (2003) coded subjects' responses to the open-ended questions as those referring to either *musical elements* or *sociocultural/linguistic*. The researcher analyzed 1,616 legible responses. Using a Chi-square analysis, he found no significant differences between treatment group and types of responses. Abril

subsequently combined responses from the three groups and calculated the frequencies of each type of response by song language. He found subjects used musical characteristics more often (74%) than sociocultural characteristics (26%) when describing the English-language songs. By contrast, he found subjects used musical characteristics and sociocultural characteristics almost equally when describing the Spanish- and Chinese-language songs (49%, 51% and 50%, 50%, respectively).

Based on his analysis of student responses, Abril found that songs in unfamiliar languages can be a barrier to student enjoyment. He suggested the strangeness of an unfamiliar language can mask a song's musical style, and students may be unable to focus their attention on anything except the language. He also suggested listening to songs in unfamiliar languages during the study may have made students more aware of their own culture, and caused them to respond negatively toward the unfamiliar music.

From Abril's (2003) study, music teachers may rely on certain types of curricular content to affect students' preferences for songs in unfamiliar languages. If general music teachers and choral directors wish to encourage positive attitudes toward other cultures through the music they teach, they may consider instructing using a sociocultural-based approach as useful at evoking those attitudes.

#### *The 2006a Abril Study*

For his 2003 study, Abril wondered if language, familiarity with a language, and curricular content with different foci would affect children's preferences for and descriptions of songs sung in different languages. For his 2006a study, Abril questioned whether curricular content with different foci would affect students' perceptions of their

knowledge and acquired skills for songs sung in different languages. Abril (2006a) randomly assigned eight intact general music classes of fifth grade students ( $N = 170$ ) from a predominantly White, suburban school district to one of two instructional groups: music concept-based and sociocultural-based. Subjects in the two groups participated in seven 45-minute lessons written by Abril and taught by their general music teachers. Lessons in Abril's 2006a study were similar in form and content to the lessons used in his 2003 study.

To assess students' perceptions of their learning, Abril (2006a) provided subjects with two writing prompts at the end of the seven-lesson treatment period: "I learned that . . .", designed to measure knowledge and understanding; and 'I learned how to. . .', designed to measure students' perceptions of acquired skills" (p. 34). The researcher and an assistant read subjects' responses several times and categorized them into one of the following classifications:

- musical skill – perceived ability to do something of a musical nature;
- sociocultural skill – perceived ability to do something of a sociocultural nature;
- other skill – perceived ability to do something not socioculturally or musically related;
- musical knowledge – musical concepts, facts, understandings, and/or principles;
- sociocultural knowledge – concepts, facts, understandings, and/or principles of a sociocultural nature;
- musical affect – an attitude, value, or disposition toward music;
- sociocultural affect – an attitude, value, or disposition toward something of a sociocultural nature; and

- other affect – an attitude, value, or disposition toward something not musically or socioculturally related. (pp. 34-35)

Abril (2006a) counted a total of 630 categorized responses to learning: 334 written by subjects in the music concept group, and 296 written by subjects in the sociocultural group. Subjects in the music concept group wrote more responses about musical skill, knowledge, and affect (220) than they did about sociocultural skill, knowledge, and affect (110). By contrast, subjects in the sociocultural group wrote more responses about sociocultural skill, knowledge, and affect (180) than they did about musical skill, knowledge, and affect (113).

Abril (2006a) conducted a Chi-square analysis to determine if overall responses (musical versus sociocultural) differed by treatment group. Results indicated a significant difference by group; however, the small effect size (.28) implied a low practical significance. The researcher did not find significant differences in musical versus sociocultural skill between groups, but he did find significant differences in musical versus sociocultural knowledge between groups. Because of the insufficient amount of responses in the musical affect and sociocultural affect categories (i.e., preference), Abril was unable to analyze those types of responses for significance. He did notice, though, that all but three responses about musical affect were positive. The three negative responses came from subjects in the music concept group. The researcher found that responses about sociocultural affect differed between groups: “while only one person in the music concept group responded [about sociocultural affect], 26 students in the sociocultural group provided descriptions reflecting awareness, sensitivity, and/or valuing of other people and cultures” (p. 39).

After reading Abril's (2006a) results, researchers and music teachers may conclude that type of curricular content affects students' music preferences and perceptions of their own learning. Teaching about the music concepts of a piece of culturally unfamiliar music, while very important, may not be enough to affect preferences for and understanding of the music.

*Influence of the Two Studies on the Present Study*

From the results of Abril's (2003, 2006a) two studies, we know instructing students about foreign-language songs from a sociocultural-based perspective can affect students' preferences for those songs more positively than instructing students solely from a music concept-based perspective. The purpose of my study was more directly related to the purpose of Abril's 2003 study; however, both of Abril's studies influenced me as I created my design and test prompts and decided on my data collection and analysis procedures.

*Study design and test prompts.* Abril (2003, 2006a) focused the general music lessons he used in his study on either music concept-based or sociocultural-based content. He used fifth grade students from a predominantly White, suburban school district as his subjects, and found curricular content affected those students' preferences and perceived learning outcomes for foreign-language songs. I was curious whether I could replicate Abril's results with middle school choral students from a predominantly Hispanic, urban school district. I wondered if writing my test prompts from both music concept-based and sociocultural-based perspectives as defined by Abril (2003) would affect music preferences for choral arrangements of folk music. Appendix D of Abril's dissertation

(2003) listed lesson plan examples and discussion topics that influenced my writing of my three intervention prompts.

The design of Abril's (2003, 2006a) studies differed slightly from the design of my study. In Abril's 2003 study, general music students first took a preference pretest. After receiving 12 classes of instruction from one of two curricular content approaches, they took a preference posttest. In Abril's 2006a study, general music students received seven classes of instruction from one of two curricular content approaches, and then responded to written prompts about their perceived learning outcomes at the conclusion of the seven-week instructional period. Because I wanted to simulate the type of information choir directors may present to their students quickly in a rehearsal setting, I wondered if succinct, informative test prompts would have the same effect on students' preferences as a series of 45-minute long lessons.

*Data collection.* In his 2003 study, Abril had subjects respond to 12 items designed to measure behavioral and affective attitude on a 5-point Likert-type scale for each of nine music selections. I was interested in adolescents' preference and singing preference for folk music selections. I wanted to maintain subjects' engagement in listening while taking the test, so I considered asking subjects to respond to only two statements after hearing each of eight music selections.

Likert-type rating scales provide an useful way of quantitatively comparing intervention groups. Because I sought additional descriptive data about what students specifically liked or disliked about my music selections, I thought about using an open-ended question for each selection. In both of his studies, Abril (2003, 2006a) asked

subjects open-ended questions, but only the question from his 2003 study—*What did you like or dislike most in the song?*—was relevant to my research purpose. Like Abril, I wondered if students' responses to the open-ended question would vary depending on their intervention group.

*Data analysis.* In both studies, Abril (2003, 2006a) provided categories useful to me as I organized responses to my open-ended questions. Abril (2003) categorized subject responses as being about either *musical* or *sociocultural/linguistic* elements. He eliminated from his data analysis statements that were vague or that described emotions. Because the purpose of his 2006a study was slightly different from his 2003 study, Abril used three broad categories of *skill, knowledge, and affect*; and listed *musical, sociocultural, and other*, as subcategories within each larger category. I considered using a combination of Abril's categories to classify my subjects' open-ended responses: the definitions of *musical* and *sociocultural/linguistic* elements from Abril's 2003 study, and the definition of *affect* from Abril's 2006a study.

Abril (2003) performed a one-way ANOVA with correlated samples to determine whether there was a difference in his subjects' preferences for popular songs sung in Chinese, English, and Spanish. Because the selections I thought about using in my study were choral arrangements widely available to choral directors and not authentic versions of the folk songs upon which they were based, I decided I should not assume my subjects would rate songs performed in similar languages alike. I planned to perform exploratory factor analysis to determine the number of factors (subscales) that emerged from the initial preference test, and to learn how closely correlated the factors (subscales) were.

Using this method of data analysis, I hoped to learn how adolescents' preference scores for choral arrangements of folk songs from different cultures were grouped.

Abril (2003, 2006a) mentioned that the general music teachers involved in both of his studies engaged student in discussions about the music and culture represented by the music. He concluded,

teachers should not assume that experiences with multicultural music are sufficient to promote tolerance, acceptance, and/or value in students. On the contrary, if educators do not engage students in explicit discussion surrounding sociocultural issues, students may react negatively to the unfamiliar musical styles or cultures. (Abril, 2006a, p. 40)

The sociocultural lessons in both of Abril's studies included discussion; however, Abril did not isolate the effectiveness of discussion alone as a teaching strategy. The researchers in the next sub-section investigated the use of discussion-based approaches to teach culturally diverse content in general education classrooms.

#### *Instruction Using Discussion-Based Content*

While researching the use of discussion in music classrooms, I was unable to find studies investigating the usefulness of this teaching approach specifically to enhance music understanding and affect music preferences. I found a few anecdotal articles in music trade magazines explaining how discussion as a teaching tool seemed important to use in the music classroom. To find research about using discussion in classroom settings, I turned my literature search to general education journals. Although neither of the two studies I summarize next in this sub-section directly relate to music education, they do provide insight into how teachers can use discussion in the classroom to teach culturally unfamiliar content and promote positive multicultural attitudes.

### *The Glazier and Seo Study*

Glazier and Seo (2005) wondered whether discussion about multicultural literature could help students explore their own cultural backgrounds and develop an understanding of others' cultural backgrounds. Using a case study design, the researchers studied a ninth grade language arts classroom in a predominantly White suburban high school. Administrators in the school had recently mainstreamed many of the 16 students in the language arts classroom from English as a second language classes, although the researchers provided no exact number. The researchers listed the ethnicities of the students as follows: European American ( $n = 5$ ), Central American ( $n = 5$ ), Middle Eastern ( $n = 3$ ), West African ( $n = 1$ ), South Asian ( $n = 1$ ), and Russian ( $n = 1$ ).

One of the authors of the study observed 27 full class sessions over a three-month period taught by the regular language arts teacher. Of particular interest to the two researchers was a six-week unit based on a piece of multicultural text containing mythical, historical, and personal stories about the Kiowa Indian tribe. Throughout the duration of the study, researchers collected audiotapes and videotapes of class sessions, audiotapes of teacher and student interviews, examples of student work, and field notes.

Overall, the researchers found the book used in the study provided students an opportunity to learn about and develop a respect for different cultural perspectives. During class sessions, students shared personal experiences, and interpreted the meaning of the book through their own cultural perspectives. Glazier and Seo (2005) found that even though all students seemed to benefit from the group discussions, ethnic majority and minority students had different experiences. The researchers described most of the

ethnic minority students in the class “as being accustomed to passivity in traditional classrooms dominated by teacher interpretations and silence around topics such as race and religion” (p. 697). Upon examining transcripts of student interviews after the discussions, researchers learned minority students felt empowered to discuss topics of cultural importance safely and without fear of repercussions. Of particular importance for teachers wanting to use multicultural materials in class is the need to create a safe environment: “a place where questions [can] be easily asked, and where questions and difficult ideas are explored rather than ignored” (p. 697). The researchers concluded group discussion is a valuable means of making minority students feel welcome in a classroom.

For the ethnic majority students in Glazer and Seo’s (2005) study, discussing culturally sensitive literature often made them feel uncomfortable or unable to relate to the text. Although the teacher in the study encouraged both minority and majority students to link stories in the book with their own culture, the researchers noticed that European American students often had trouble identifying with a culture. One student in particular viewed himself simply as being American, and believed that only people from other countries or who spoke another language have *culture*. The researchers surmised this student and his majority peers “may view [multicultural] text as being about the ‘other,’ far removed from themselves, and [thus] dismiss it” (p. 698). The researchers suggested teachers help ethnic majority students understand the word *culture* has a complex definition. They recommended teachers “conceive of culture more broadly so

as to include talk about whiteness, an unaddressed topic in many U.S. schools today” (p. 699), and to stress that everyone has culture regardless of ethnicity.

From Glazier and Seo (2005), researchers can see qualitative evidence of the effectiveness of multicultural literature study to engage all students in dialogue about diversity and the definition of culture. Teachers may conclude that studying and discussing multicultural literature in the classroom can improve students’ understanding of their own and others’ cultures regardless of ethnicity. After reading Glazier and Seo’s study, I wondered if discussing cultural issues in music could reap similar benefits in the choral classroom.

#### *The Kaser and Short Study*

Using action research, Kaser and Short (1997) studied whether classroom discussion could “support children and allow them to value their diversity in experiences, ways of learning, and outcomes as essential to [their] classroom community and their own learning” (p. 48). The first author (who was also the subjects’ teacher in the study) developed a literature-based classroom curriculum centered on family and ethnicity. She chose books she hoped would engage her students in discussions about their own and others’ traditions and family experiences. The researchers encouraged students to respond in their own way to the books and to construct meaning for themselves.

Over the course of the study, students in the first author’s fifth grade social studies classroom participated regularly in literature circles of four to five students. During the literature circles’ meeting times, students discussed the book they had been reading. The researchers collected various forms of data throughout the period of the

study: students' written reflections, Kaser's own field notes and teaching journal, and tape recorded literature circle discussions. To analyze the data, researchers examined transcripts of several whole group discussions throughout the year and constructed profiles of three students. They were curious to see what topics emerged consistently in students' discussions and written responses over the course of the curriculum.

Kaser and Short (1997) noticed students became more aware of how their own cultural background influenced their way of thinking as they shared ideas about culture with one another through discussion. The researchers commented that focusing students on their own culture "[did] not devalue culture or promote cultural sameness but highlight[ed] differences across cultures as important and valued in creating community and provide[d] multiple perspectives that enhance[d] everyone's learning" (p. 57).

Students were able to see why culture is important to everyone because they learned culture encompasses more than ethnicity. Because they could discuss what was important to their lives as children, students were able to structure their own learning and make personal connections with the multicultural text.

Sometimes during the discussions, the researchers noticed students hesitated or avoided talking about certain aspects of their culture in front of others. Kaser and Short (1997) emphasized the practice that teachers never force students to participate in discussions about culturally sensitive topics. They believed passive participants could still benefit by listening to others' opinions and might eventually become comfortable enough to share opinions with their peers.

From Kaser and Short (1997), teachers may learn to expand the definition of culture and may better understand the value of classroom discussion. Structuring time for students to dialogue with each other encourages transfers of learning and promotes new ways for students to think about the world. Teachers can learn to listen to what their students tell them in class so that they can better guide learning experiences. Perhaps general music teachers and choral directors may find discussion of the meaning and social significance of culturally unfamiliar music can enhance students' understanding of and preferences for that music.

*Influence of the Two Studies on the Present Study*

From the results of Glazier and Seo's (2005) and Kaser and Short's (1997) studies, we know using small group and whole group discussions in the classroom can promote cultural sensitivity and better understanding of content for ethnic majority and minority students. We also know for discussion to be meaningful for students, teachers will necessarily have to relinquish some control over the classroom and not assume the position of absolute expert. Although the purposes of these two studies related only indirectly to the purpose of my study, their designs and results influenced me as I formulated my study's design and test prompts.

*Design.* The researchers in both studies provided rich information about using discussion in classrooms to teach culturally diverse content; however, the qualitative designs prevented them from making generalizable conclusions. Their cases were limited to the experiences of teachers and students in two particular classrooms and the stories in a few specific multicultural books. I was interested in using discussion to affect

preferences for culturally diverse choral music in the classroom, but wanted more generalizable results. I considered developing a quantitative design that incorporated loosely-structured, student-led discussions as part of the intervention. I contemplated including an open-ended test question for each music selection to provide me with slightly more detailed information about students' preferences similar to data collected in qualitative studies.

*Test prompts.* Kaser and Short (1997) found “dialogue about literature in literature circles provides children with multiple perspectives as they enter the world of the story and share their interpretations with one another” (p. 63). I believed discussions about music from different cultures could provide similar experiences for students, and considered a design with a third intervention group whose task would be to discuss music and stereotypes. I thought that the goal of my discussion test prompt could be to make students more aware of stereotypes that exist for music styles and to get them to think about how they would feel if people judged them by those stereotypes. I hoped a discussion task would highlight cultural differences in music, and make students more sensitive to the unfamiliar languages and sounds they would hear in some of the test selections.

The researchers in both studies approached discussion tasks in slightly different ways. Glazier and Seo (2005) used only whole group discussions, while Kaser and Short (1997) used small group (four to five students) and whole group discussions. To ensure all my subjects shared ideas during the discussion, I believed it would be best to have them discuss the topic of music and stereotypes in groups of four. Because Kaser and

Short proposed culture can be defined by gender, religion, family, community, and social class in addition to ethnicity and race, I considered designing a discussion prompt that would not list any specific examples of musical stereotypes, but would allow subjects to discuss what stereotypes they believed existed in music. I was curious to see how adolescents perceived and talked about different music styles.

Influenced directly by the research of Hornyak (1966), Prince (1974), Zalanowski (1986), Abril (2003, 2006), Glazier and Seo (2005), and Kaser and Short (1997), I wondered whether curricular content with three different foci—music concept-based, sociocultural-based, discussion-based—could affect choral music preferences of adolescents. I decided to use middle school chorus students as subjects because of the limited research on this population.

#### Effects of Ethnic Identity on Music Preferences

Researchers have found ethnicity affects preferences for different music styles. In most music preference studies, researchers asked subjects to classify themselves as being White, Black, or Hispanic. They paid little attention to subjects' attitudes about their ethnicity or their strength of ethnic identification. The researchers I included in this next section focused on whether ethnic identity (as opposed to ethnicity) affected preferences, and sampled a larger population of Hispanic children than has been surveyed in other music preference research.

#### *The Brittin Study*

Brittin (2011) was interested in understanding the relationship between ethnic identity and preferences for music of different cultures. She also wondered if preference

was connected to “cultural omnivorousness,” or “the general disposition towards . . . consuming a broad range of cultural products” and music styles (Graham, 2009, p. 283). Participants in Brittin’s study were 543 fourth, fifth, and sixth grade students from one suburban and one urban school district.

For her preference test, Brittin prepared two versions of a CD with five instrumental and five vocal selections. The selections represented a range of styles (jazz, popular, bluegrass, orchestral, and concert band), and featured both male and female performers. Both CD recordings contained the same 10 excerpts; however, the researcher manipulated four selections of cultural interest. On CD Version 1, a singer performed Selection 2 in Spanish and Selection 7 in English, whereas on CD Version 2, a singer performed Selection 2 in English and Selection 7 in Spanish. On CD Version 1, a singer performed Selection 8 in Korean and Selection 10 in English, and on CD Version 2, a singer performed Selection 8 in English and Selection 10 in Mandarin.

Subjects took the preference test as part of intact general music classes that Brittin (2011) had randomly assigned to one of the two CD versions. The researcher asked subjects to listen to each selection, and indicate how much they liked each selection on a 6-point Likert-type scale. Subjects also indicated their gender, whether they sang or played an instrument, the number of music styles adults in their family listen to, and the number of languages they spoke. To determine the strength of her subjects’ ethnic identity, Brittin asked subjects to rate their degree of identification with Hispanic, Asian, and Middle Eastern cultures using the following spoken directions:

If you strongly identify with Hispanic culture or you consider yourself Hispanic, then mark a “6” for Hispanic; if you are not Hispanic or do not

identify with that culture, then mark a “1,” or the number in between that seems right. (p. 10)

The researcher told subjects they could write in any other culture or subculture to which they identified, and could identify with more than one culture. Subjects who identified most strongly with Hispanic culture represented 31% of the sample population, and subjects who identified most strongly with Asian culture represented 15% of the sample population.

Preliminary analysis by grade level revealed that younger students had higher overall preferences than older students consistent with past research (Cosenza, 1997, 2002; Fung, 1994; Hargreaves, Comber, & Colley, 1995; Hornyak, 1966; LeBlanc, Sims, Siivola, & Obert, 1996; Shen, 1998). A repeated-measures ANOVA with between-subjects factors of grade and sex indicated a significant main effect for grade, but not for sex. Preferences scores were less positive as grade level increased. There were significant interactions of songs by grade, songs by sex, and songs by grade by sex. Girls preferred selections sung by female performers, and boys preferred selections sung by male performers. Musical experience seemed to affect preferences. Subjects who responded *yes* to the questions *Do you sing?* and *Do you play an instrument?* had significantly higher preference scores than subjects who responded *no* to the questions.

Brittin (2011) studied the correlation between subjects' cultural identification and preferences for each selection. Subjects who identified with Hispanic culture significantly preferred the two Spanish selections. Subjects who identified with Asian culture significantly preferred the jazz selection, the bluegrass selection, the concert band selection (*Variations on a Korean Folk Song*), and the two Asian language selections.

When the researcher analyzed the four manipulated songs by cultural identification and CD Version, she noticed conflicting results. For the first Spanish selection (Selection 2), subjects highly identifying with Hispanic culture preferred the Spanish version, while subjects not highly identifying with Hispanic culture preferred the English version. For the second Spanish selection (Selection 7), subjects with the highest and lowest levels of identification with Hispanic culture preferred the English version. Brittin (2011) found similar conflicting results with her two Asian language pieces. She also noticed significant correlations between the number of languages spoken and preferences for each of the four culturally manipulated pieces. Students reporting that they listened to many different music styles at home had higher preferences overall.

From Brittin (2011), researchers can conclude strong identification with a culture correlates to higher preferences for music from that culture although not in all situations. Clearly, other factors besides cultural affiliation (i.e., performing artist, music style) interacted in Brittin's study to affect music preferences. Researchers can also conclude musical experience affects music preferences.

#### *The 2002 Abril Study*

Abril (2002) investigated the perceptions of bilingual Hispanic children towards songs performed in Spanish and English. He wanted to know if children have different attitudes towards Spanish language and English language songs and whether language affects children's perceptions of the performer's social status. Subjects were 69 fifth grade students randomly selected to participate in the study. The school from which Abril sampled subjects was located in a large city with a large Hispanic population. All

but eight subjects (whom Abril subsequently removed from the data analysis) indicated they were bilingual in Spanish and English.

Abril's (2002) preference test consisted of eight music excerpts: four sung in English and four sung in Spanish. Female singers sang all excerpts. The researcher matched the excerpts by tempo, accompaniment, vocal quality, and style. After subjects heard each selection, they responded on a 4-point Likert-type scale to 10 questions. Four of the questions measured subjects' familiarity with the language of the song; three questions measured subjects' perception of the performer's social status; and three questions measured subjects' attitude toward the language used in the song.

The researcher calculated means for each variable (familiarity, perception, and attitude) by averaging the scores on the corresponding questions. He found means were higher for English language songs than they were for Spanish language songs despite the fact that subjects were of Hispanic heritage. Using a dependent sample *t*-test, Abril found a significant difference in subjects' attitudes toward Spanish versus English, in favor of English, and social status ratings of Spanish and English singers, in favor of English singers.

Even though subjects in Abril's (2002) study were first or second generation Hispanic students, they preferred the English language songs to the Spanish language songs. They also rated English language performers as having higher social status than Spanish language performers. Abril suggested his bilingual subjects may have assimilated into the dominant English-speaking culture and may have started to shed some of their ethnic identity. He went on to conclude "children make judgments based

upon the language a person uses. Language may be closely tied to identity and as such can affect students' feelings of self-worth and/or their interactions with other people" (pp. 71-72).

From Abril's research (2002), general music teachers and choir directors may learn that students assign stereotypes to language which may affect their preferences for songs in those languages. To help dispel stereotypes about music sung in other languages, Abril recommended music teachers discuss not only the music elements of the song, but the cultural background as well.

#### *Influence of the Two Studies on the Present Study*

Based on Brittin's (2011) and Abril's (2002) results, we know ethnic identity and degree of cultural identification affects children's music preferences and opinions of speakers of unfamiliar languages. The designs and results of the two studies in the second section of the literature review influenced the design and sample population of my study.

#### *Design*

Brittin (2011) asked her subjects to indicate their degree of identification with three different ethnic groups: Spanish, Asian, and Middle Eastern. Abril (2002) asked subjects to indicate their level of familiarity with both English and Spanish languages. Because of the purpose of his study, Abril only used as subjects students who were bilingual. Brittin's design influenced me more than Abril's because I was interested in having my subjects provide information about the strength of their ethnic identity, not just their ethnicity, as is common in most other music preference research. Rather than

asking subjects to indicate their degree of identification with three specific ethnic groups on a 6-point Likert-type scale as Brittin did, I considered asking subjects to indicate their degree of ethnic identification by using a pre-established and validated measure of ethnic identity: the Multigroup Ethnic Identity Measure (Phinney, 1992; Roberts, Phinney, Mase, Chen, Roberts, & Romero, 1999). Questions on the Multigroup Ethnic Identity Measure (MEIM) focused subjects' attention to specific aspects of ethnic identification (I discuss MEIM in detail in Chapter 3). I believed MEIM would give more detailed and accurate representations of subjects' strength of ethnic identity. Also, MEIM would allow me to learn how subjects viewed themselves ethnically instead of relying on how the school district classified them.

The results of both studies influenced my design. In Brittin's (2011) study, subjects identifying with Hispanic and Asian cultures significantly preferred the vocal music selections representing those cultures. Like Brittin, I was curious as to whether subjects' identification with certain cultures affected their preferences for folk music from different world cultures, specifically, African, Asian, and Latin American/Caribbean. In Abril's (2002) study, bilingual subjects from Hispanic culture rated performers differently based on the language they sang. Influenced by Abril's findings, I believed that highlighting stereotypes and preconceived notions about music styles through small group discussions might focus students' attention on languages and cultural backgrounds of music styles, and therefore, affect their preferences for culturally unfamiliar music.

### *Sample Population*

Hispanic sample populations in most music preference studies have been too small to make any meaningful generalizations. Both Brittin (2011) and Abril (2002) focused on children (elementary-aged) from this previously-overlooked population. I hoped to add to the body of literature about Hispanic adolescents' choral music preferences by conducting my study with middle school chorus members in an urban school with a predominantly Hispanic population.

### Summary

The related studies described in this chapter influenced my study in various ways. Research on affecting music preference through instruction led me to question whether different foci of music curricular content could affect adolescents' preferences for culturally diverse choral music. Other research focusing on how ethnic identity and cultural affiliation affects music preferences influenced me further to include degree of ethnic identification as a descriptive variable in my experiment. The limited research on choral music preferences led me to focus specifically on middle school choir members, and limited research on Hispanic students led me to choose my subjects from a school with a predominantly Hispanic population.

In this chapter, I summarized the related studies that helped me formulate the purpose, research questions, and design for the present study. In the next chapter, I will outline the method I chose for investigating the effects of three different types of curricular content and ethnic identity on adolescent choir members' preferences for choral arrangements of folk songs from four world cultures.

## CHAPTER 3

### METHOD

#### Research Study Timeline

I created the music preference tests and recordings (four printed tests and recordings total described later) and received permission from my school district to conduct my research prior to submitting the research application to the Temple University Institutional Review Board (IRB) at the end of March 2011 (see Appendix A for letters granting permission to access subjects). The IRB approved the protocol on April 18, 2011 (see Appendix B for the IRB protocol and approval letters). I collected pilot study data between April 25, 2011, and May 6, 2011, and collected dissertation study data between May 19, 2011, and June 10, 2011.

#### Participants and Setting

Participants ( $N = 137$ ) in this study were sixth, seventh, and eighth grade chorus members (11 to 15 years old) who attended a middle school in an urban school district. The school district was located in the northeastern United States and had a predominantly Hispanic population. I selected the sample from one middle school to ensure all participants received instruction during choral classes and rehearsals from the same teacher.<sup>4</sup> Female subjects ( $n = 109$ ) outnumbered male subjects ( $n = 28$ ). According to the school district's Office of Accountability and Assessment, demographics of the middle school during the 2010-2011 academic year were 62.3% Hispanic, 18.6% White,

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<sup>4</sup> In this study, I was the choral director and researcher.

17.8% Black, and 1.3% Asian, and 84.8% of students qualified for free or reduced lunch (citation withheld to protect identity of participants). The demographics of students who were in chorus during the 2010-2011 academic year mirrored the overall school population.

Membership in chorus at the school was voluntary and contingent upon appropriate behavior and grades in core subjects (i.e., math, reading, science). There were two choruses at the school: a sixth grade chorus that met twice a week during the school day, and a combined seventh and eighth grade chorus that met twice a week during the school day. Chorus was a graded activity. I based chorus grades on attendance and participation during rehearsals and our two major concerts. Students' participation in this study was part of the regular activities of my chorus classroom, and did not affect their grades in any way.

In keeping with the school district's policy that all correspondence with parents and legal guardians be sent home in both English and Spanish, I provided a colleague with the English version of the information letters describing my research procedures and the educational validity of the methods used in my study.<sup>5</sup> She translated them into Spanish. A single information letter had English on one side and Spanish on the other.<sup>6</sup>

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<sup>5</sup> The current study's protocol received expedited review by Temple University's IRB because the methods I used involved regular educational practices and posed no more than minimal risk to the subjects. The IRB approved parental information letters as an appropriate way to obtain informed consent (see Appendix B).

<sup>6</sup> Because students at the middle school used for this study were expected to converse in English, the curricular content used during all experimental testing sessions was available in English only. Trusted Spanish translators employed by the school were made available to students needing translation of directions and curricular content during individual testing sessions. No student requested translation assistance.

One week prior to our Spring Concert on May 12<sup>th</sup> during one of their rehearsals in the school's auditorium, I gave the letter to seventh and eighth grade chorus members (see Appendix C). During a separate rehearsal the same week, I gave the letter to sixth grade chorus members. After the Spring Concert, I submitted students' grades. Between May 19<sup>th</sup> and June 10<sup>th</sup>, I collected data.

### Design and Procedures

The design of this exploratory preference research was pretest/posttest with three experimental groups receiving one of three interventions based on one of three approaches to curricular content: music concept-based, sociocultural-based, or discussion-based. I sought to answer the following six research questions:

1. How are middle school students' preferences for choral arrangements of folk music grouped?
2. Is there a significant main effect of type of curriculum content instruction on middle school choral students' choral music preference scores (between subjects)?
3. Is there a significant main effect of time on middle school choral students' choral music preference scores (within subjects)?
4. Is there a significant type of curriculum content by time interaction?
5. Descriptively, within each ethnic group, does strength of identity relate differently to growth in scores in different interventions?
6. How do middle school students describe their reasons for their preference?

Upon receiving permission to conduct the pilot and dissertation studies from the Temple University IRB, I asked one of my school's guidance counselors to randomly assign all chorus members to one of three intervention groups by using a random number table. First, regardless of intervention group, participants took a measure of ethnic identity in their social studies classes. Fourteen days later, subjects in the first intervention group took a music preference pretest. Subjects in the second intervention group took the pretest one day after the first group, and subjects in the third intervention group took the pretest one day after the second group. Seven days after their respective pretest session, subjects received one of three intervention posttests based on one of three approaches to curricular content. I embedded the music preference items from the pretest in each posttest.

#### Instrumentation

##### *Initial Preference Indicator*

The Initial Preference Indicator (IPI) consisted of two practice excerpts and eight test music excerpts from choral arrangements of folk songs originating from the following cultures: African, American, Asian, and Latin American/Caribbean (see Appendix D for Initial Preference Indicator<sup>7</sup>). I selected folk songs from those four cultures as items on IPI based on the following seven criteria: (1) a majority of my subjects are members of American and Latin American/Caribbean cultures; (2) students tend to rank folk music from Latin American/Caribbean and African cultures higher than

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<sup>7</sup> I renamed the *Initial Preference Indicator* as the *Choral Music Preference Activity* on subjects' copies of the measure.

folk music from Asian (Fung, 1996; Shehan, 1985) and American (McCrary, 2000) cultures; (3) African, Asian, and Latin American/Caribbean cultures are common sources of arranged choral music considered *world* music by music publishers; (4) choral arrangements of the folk songs could be purchased from major music retailers commonly used by choral directors (e.g., J. W. Pepper); (5) arrangements of the folk songs represented typical choral arrangements of folk music for middle school choirs;<sup>8</sup> (6) all folk songs used in the practice and test excerpts have quick tempi ranging from 101 mm to 154 mm;<sup>9</sup> and (7) all folk songs used in the practice and test excerpts have sociocultural significance.

To determine which choral selections best represented the four cultures, I consulted various choral repertoire lists: the American Choral Directors Association (ACDA) Jr. High and Middle School Repertoire lists (no exclusive World Music list was available from the ACDA website as of the date of this paper); repertoire suggestions from middle choral directors that were listed on the ACDA's affiliate website—ChoralNet.org; and song lists from both volumes of *Get America Singing. . . Again!* (1996, 2000), *Experiencing Choral Music*, grades 6-7 and grades 7-9 (Hal Leonard Corporation, 2005), *Choral Connections*, beginning and intermediate levels (Tower, Erck, Phillips, & Wyatt, 1999), and *Silver Burdett Making Music*, grades 6, 7, and 8 (Pearson Education, 2002). To confirm whether selections were age-appropriate for

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<sup>8</sup> Children prefer arranged versions of folk music—sung by Western children—to authentic versions of folk music—sung by adults from the culture (Demorest & Schultz, 2004).

<sup>9</sup> Children and adolescents prefer music in quick tempi across a variety of styles (Fung, 1996; Hornyak, 1966; LeBlanc, 1981; LeBlanc & Cote, 1983; Prince, 1972).

middle school singers, I asked the other three middle school choir directors in my district to listen to the selections and provide feedback. The directors deemed all selections to be age-appropriate.

Three choral music education experts confirmed the selections were authentic representatives of the four cultures (see Appendix E for the survey emailed to choral experts). One expert mentioned the song *Las Mañanitas* was culturally valid, but performing it on stage was not culturally authentic because it is a traditional birthday song. I decided to keep the selection on IPI because of its sociocultural significance and its inclusion in the popular general music textbook series, *Silver Burdett Making Music* (Pearson Education, 2002). Another expert suggested I should have selected a song in Mandarin to represent Asia instead of a song in Taiwanese (*Diu Diu Dang A*) because approximately 1 in 5 people in the world speaks Mandarin. I kept *Diu Diu Dang A* because it has a fast tempo, and few Asian folk songs and choral arrangements currently available to directors have fast tempi (Ogawa & Yoshitomi, 1999).

The third expert commented that she could not hear any instruments in *Guantanamera*, thus making the arrangement culturally inauthentic. Because I wanted my subjects to focus on the voices not any instruments, I decided to keep the arrangement. Two experts mentioned that although one of the songs, *Follow the Drinking Gourd*, was culturally authentic, the arrangement was not. I decided to keep the arrangement of *Follow the Drinking Gourd* I chose originally because it represents the types of arrangements commonly made available to choral directors. I hoped my choice of test selections would provide potentially valuable information to choral directors and

other members of the music profession—although choral experts believed a few of my arrangements were not culturally authentic, choral music publishers are currently circulating this music and marketing it to choral directors. Thus, these popular arrangements that choirs are performing regularly may not be very culturally valid.

I selected the music stimuli used on IPI recording from pre-recorded folk songs available on public music websites (see Table 1). Various treble and mixed choirs featuring middle school- and high school-aged students performed nine of the excerpts. A women's choir coached to sound like adolescents performed one of the excerpts (*Follow the Drinking Gourd*). The choirs sang the selections in the original language of each song. Five of the selections had no instrumental accompaniment, four had piano accompaniment, and one had guitar accompaniment. Table 2 lists details about the music stimuli. I determined the order of the eight test excerpts using a random number table and made sure that the two songs from the same culture were not played in succession. The resulting order of cultural origin was Latin American/Caribbean, African, American, Asian, African, American, Asian, Latin American/Caribbean. I included two sample selections, *Cielito Lindo* and *The Lion Sleeps Tonight*, for subjects to familiarize themselves with test procedures and the response scale. The lyrics of the two sample selections (i.e., Spanish and English, respectively) represented the two languages most familiar to my subjects.

Table 1

*Songs and Sources for Music Stimuli*

Song Title	Source/Singers
<i>Cielito Lindo</i> <sup>a</sup>	<i>You Tube</i> (downloaded 1/27/11)/Salt Lake City Children's Choir <a href="http://www.youtube.com/watch?v=uzXdllnDFbA">http://www.youtube.com/watch?v=uzXdllnDFbA</a>
<i>The Lion Sleeps Tonight</i> <sup>a</sup>	<i>YouTube</i> (downloaded 1/20/11)/HHHS Concert Choir <a href="http://www.youtube.com/watch?v=Xp6CeruIbI8">http://www.youtube.com/watch?v=Xp6CeruIbI8</a>
<i>Las Mañanitas</i>	<i>YouTube</i> (downloaded 1/20/11)/ Kokomo Children's Choir <a href="http://www.youtube.com/watch?v=N4krpPkf3V0">http://www.youtube.com/watch?v=N4krpPkf3V0</a>
<i>Siyahamba</i>	<i>Hear the Choirs Sing</i> (downloaded 10/24/10)/Carson Chamber Singers <a href="http://www.hearchoirs.net/">http://www.hearchoirs.net/</a>
<i>You're a Grand Old Flag</i>	<i>YouTube</i> (downloaded 10/24/10)/Bushland High School <a href="http://www.youtube.com/watch?v=XoHbRxmmgT0">http://www.youtube.com/watch?v=XoHbRxmmgT0</a>
<i>Diu Diu Dang A</i>	<i>YouTube</i> (downloaded 1/20/11)/ ASD Girls' Choir <a href="http://www.youtube.com/watch?v=3FD9-dLShdU">http://www.youtube.com/watch?v=3FD9-dLShdU</a>
<i>Shosholoza</i>	<i>YouTube</i> (downloaded 1/20/11)/ Calhoun High School Choir <a href="http://www.youtube.com/watch?v=1ZX2mHculbw">http://www.youtube.com/watch?v=1ZX2mHculbw</a>
<i>Follow the Drinking Gourd</i>	<i>JW Pepper</i> (downloaded 10/24/10) Women coached to sound like adolescents <a href="http://www.jwpepper.com/sheet-music/mp3player.jsp?song_url=3701598.mp3&amp;song_title=FOLLOW%20THE%20DRINKING%20GOURD&amp;filename=/dbload/C/C_3701598.xml">http://www.jwpepper.com/sheet-music/mp3player.jsp?song_url=3701598.mp3&amp;song_title=FOLLOW THE DRINKING GOURD&amp;filename=/dbload/C/C_3701598.xml</a>
<i>Hotaru Koi</i>	<i>Hear the Choirs Sing</i> (downloaded 10/24/10)/ Spring High A cappella Women <a href="http://www.hearchoirs.net/">http://www.hearchoirs.net/</a>
<i>Guantanamera</i>	<i>YouTube</i> (downloaded 1/20/11)/Coro Liceo Samuel Sáenz <a href="http://www.youtube.com/watch?v=wCdpp83b2_c&amp;feature=related">http://www.youtube.com/watch?v=wCdpp83b2_c&amp;feature=related</a>

<sup>a</sup> Sample selections.

Table 2

*Details About the Music Stimuli*

Song Title	Language	Tempo (Meter)	Tonality	Type of Choir	Accompaniment	Texture of Excerpt
<i>Cielito Lindo</i> <sup>a</sup>	Spanish	♩ = 176 (triple)	Major	Treble	None	Unison
<i>The Lion Sleeps Tonight</i> <sup>a</sup>	English	♩ = 116 (duple)	Major	Mixed	Piano	Unison with ostinato
<i>Las Mañanitas</i>	Spanish	♩ = 101 (triple)	Major	Treble	Piano	Mostly unison
70 <i>Siyahamba</i>	Zulu	♩ = 114 (duple)	Major	Treble	None	Three-part harmony
<i>You're a Grand Old Flag</i>	English	♩ = 138 (duple)	Major	Mixed	Piano	Mostly unison
<i>Diu Diu Dang A</i>	Taiwanese	♩ = 154 (duple)	Pentatonic	Treble	None	Unison with ostinati
<i>Shosholozza</i>	Zulu	♩ = 117 (duple)	Major	Mixed	None	Two-part harmony with ostinato
<i>Follow the Drinking Gourd</i>	English	♩ = 116 (duple)	Minor	Women coached to sound like adolescents	Piano	Unison

Table 2 (continued)

Song Title	Language	Tempo (Meter)	Tonality	Type of Choir	Accompaniment	Texture of Excerpt
<i>Hotaru Koi</i>	Japanese	♩ = 152 (duple)	Pentatonic	Treble	None	Complex three-part harmony
<i>Guantanamera</i>	Spanish	♩ = 113 (duple)	Major	Mixed	Guitar	Unison with ostinati

Using a Labtec PC Mic 333 microphone attached to my Compaq Presario F700 computer, I recorded myself reading all directions and test prompts to supplement students' reading those directions and to establish a standardized format and pace for each group's IPI and intervention testing conditions. To prepare the music stimuli for the test recording, I downloaded audio and video clips from YouTube.com, and audio only clips from Hearchoirs.net and JWPepper.com. I converted the audio and video YouTube files to mp3 files using the program YouTube Downloader (Version 2.6.5) and imported all the audio and recorded direction files into Windows Movie Maker (Version 6.0). Next, I created IPI and the three intervention recordings using Windows Movie Maker. Finally, I copied the finished test recordings onto recordable CDs.

#### *IPI Test Directions*

IPI consists of a hard copy with printed instructions for two sample items and eight test items. The excerpts used for the test averaged 33.5 seconds in length (see Table 3).<sup>10</sup> After hearing each sample selection, subjects responded to two statements: (1) *I like this song*, and (2) *I would like my chorus to sing this song*. Subjects selected one response for each statement along a 4-point Likert-type scale anchored with 1 (*strongly disagree*) and 4 (*strongly agree*). Subjects heard directions to respond to the first statement. After eight seconds, subjects heard directions to respond to the second

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<sup>10</sup> I used logical musical phrases to determine the length of each excerpt. Most music preference researchers acknowledge the short attention spans of children and adolescents, and favor using excerpts ranging from 15 to 65 seconds in length with a mean length of 33 seconds (Darrow, Haack, & Kuribayashi, 1987; Demorest & Schultz, 2004; Fung, 1994, 1996; Gregory, 1994; LeBlanc, 1981; LeBlanc, Sims, Siivola, Obert, 1996; Morrison, Demorest, & Stambaugh, 2008; Rentz, 1994; Shehan, 1982, 1985; Walker, 2006).

Table 3

*Length of Music Stimuli Excerpts*

Song Title	Length of Excerpt (in seconds)
<i>Cielito Lindo</i> <sup>a</sup>	30.37
<i>The Lion Sleeps Tonight</i> <sup>a</sup>	31.83
<i>Las Mañanitas</i>	35.50
<i>Siyahamba</i>	35.07
<i>You're a Grand Old Flag</i>	29.97
<i>Diu Diu Dang A</i>	34.70
<i>Shosholoza</i>	32.67
<i>Follow the Drinking Gourd</i>	35.33
<i>Hotaru Koi</i>	33.93
<i>Guantanamera</i>	35.17

<sup>a</sup> Sample selections.

statement.<sup>11</sup> Subjects had eight seconds to respond to the second statement. They marked their responses for each of the two statements by circling a number on their response sheet. Each time after subjects responded to the two statements for each sample selection, they heard on the recording and could simultaneously read in text explanations about what each of the answer choices meant. They also heard and read prompts reminding them they could change their answers if needed.

After hearing each of the eight test excerpts, subjects responded to the same two statements used in the sample selections. Subjects heard directions to respond to each statement as in the two sample selections, but did not receive explanations of what their answer choices meant. IPI recording was a total of 15 minutes long. Each selection on IPI had a preference score ranging from 1 (low preference) to 4 (high preference), and a singing preference score ranging from 1 (low preference) to 4 (high preference). I hypothesized preference scores and singing scores would be correlated positively, and consequently, I would be able to add both scores together resulting in one overall preference score for each selection.

### *Interventions*

Subjects participated in their randomly assigned intervention groups approximately one week after they took IPI. Each intervention group received regularly-practiced, educationally-accepted curricular content in music education, and each

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<sup>11</sup> Few music preference researchers provide information about adequate length of response time for preference tests. Of the researchers who did provide such information and whose items were most similar to the present study, their response times varied from 10 to 60 seconds between each excerpt with a mean length of 22.5 seconds (Darrow, Haack, & Kuribayashi, 1987; Fung, 1994, 1996; Rentz, 1994; Shehan, 1982; Walker, 2006). I gave my subjects a total of 16 seconds to respond for each excerpt on IPI.

intervention group's curricular content was different. The first intervention group, Music Concept-Based Preference Indicator (MCBPI), heard and read music concept-based curricular content. The second intervention group, Sociocultural-Based Preference Indicator (SCBPI), heard and read sociocultural-based curricular content. The third intervention group, Discussion-Based Preference Indicator (DBPI), participated in small group discussions. Each intervention measure consisted of the same eight music excerpts as found in IPI; however, prior to hearing each excerpt, subjects heard and read information about the excerpt (MCBPI and SCBPI) or participated in a discussion activity about stereotypes (DBPI). The three intervention measures consisted of a hard copy with printed instructions for eight items. I did not include sample items in the three intervention measures because I determined subjects would be familiar with the test format and response scale from taking IPI.

#### *MCBPI and SCBPI Test Construction*

I wrote the prompts for MCBPI from a music concept-based approach. (see Appendix F for the Music Concept-Based Preference Indicator<sup>12</sup>). As defined in Chapter 1, teachers using a music concept-based approach teach their students using “the formal elements of Western music as a framework to acquir[e] knowledge, understanding, and skills” (Abril, 2003, p. 18). I focused my music concept-based prompts on each excerpt's meter, style, instrumentation, texture, form, or voicing. I also included programmatic descriptions of the music (e.g., “Listen for repeated notes which represent children laughing while chasing fireflies”). Table 4 lists the topics of each prompt.

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<sup>12</sup> I renamed the *Music Concept-Based Preference Indicator* as the *Choral Music Preference Activity* on subjects' copies of the measure.

Table 4

*Topics Referenced in Test Prompts*

Song Title	Topics of Prompts	
	Music Concept-Based	Sociocultural-Based
<i>Las Mañanitas</i>	Mariachi Band Vihuela/Guitarrón Triple meter Unison/Harmony	Birthday Traditions Quinceañera
<i>Siyahamba</i>	Improvisation A Cappella Duple Meter Harmony	Apartheid Segregation Freedom
<i>You're a Grand Old Flag</i>	March/Duple Meter Unison/Harmony	Pride for Country and Flag Freedom
<i>Diu Diu Dang A</i>	Melody/Harmony Major/Pentatonic Scale A Cappella	Train Travel in Taiwan Missing Loved Ones
<i>Shosholozza</i>	Tempo/Duple Meter A Cappella Ostinato/Melody Unison/Harmony Form/Cyclic	Apartheid Significance of Rugby to South Africans Unity
<i>Follow the Drinking Gourd</i>	Spiritual A Cappella Syncopation Unison/Refrain	Underground Railroad Slavery Freedom
<i>Hotaru Koi</i>	Dynamics Crescendo/ Decrescendo Tempo Pentatonic Scale A Cappella/Harmony	Cultural Traditions Firefly in Japanese Culture
<i>Guantanamera</i>	Guajira/Duple Meter Syncopation Form/Refrain/Verse Unison/Ostinato	Patriotism Cuban Independence

I wrote the prompts for the SCBPI from a sociocultural-based approach (see Appendix G for the Sociocultural-Based Preference Indicator<sup>13</sup>). As explained in Chapter 1, teachers using a sociocultural-based approach to music guide children “to think critically about concepts, ideas, and theories and discover alternate perspectives from various cultural positions” (Abril, 2003, p. 22). I focused my sociocultural-based prompts on each excerpt’s cultural significance and meaning, and defined terms such as *apartheid* and *Quinceañera* (see Table 4). I also included directions in my sociocultural test prompts for students to imagine certain images while they listened to the music selections (e.g., “Imagine how you would feel if you were forced to go to a certain school just because of your skin color”). I consulted music encyclopedias, online newspapers from different countries, music journals, and general music textbooks to cull examples of information to include in the music concept-based and sociocultural-based test prompts (see Appendix H).

I verified the content validity of the prompts by consulting four music teachers from my district who specialize in choral and general music. I randomly ordered the eight prompts used for MCBPI and the eight prompts used for SCBPI. I provided the four experts with Abril’s definitions of music concept-based and sociocultural-based approaches (as defined in Chapter 1). I asked the experts to read each prompt, label whether the information in the prompt was music concept-based or sociocultural-based, and provide feedback on the information in the prompts. The four experts labeled all 16 prompts the way I had intended. One of the four experts commented that the first

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<sup>13</sup> I renamed the *Sociocultural-Based Preference Indicator* as the *Choral Music Preference Activity* on subjects’ copies of the measure.

paragraphs in the music concept-based prompts for *Las Mañanitas* and *Guantanamera* seemed more like sociocultural-based information because they contained Spanish words. In those items, the Spanish terms referred to musical instruments (*vihuela* and *guitarrón*) and a music style (*guajira*), so I decided to keep those words in the prompts.

I verified that the readability of the prompts and the visual aspects of the printed tests were appropriate for middle school students by consulting the head of my school's reading and language arts department. According to the Flesch-Kincaid grade level statistic on Microsoft Word (2010), I wrote all but two of my test prompts at a mid-sixth-grade level or lower (see Table 5). The grade level of the *Las Mañanitas* sociocultural test prompt is 7.1. If I remove two Spanish words (*Quinceañera* and *Quinceaños*) from the prompt, the grade level statistic drops to 6.5. Likewise, the grade level of the *Hotaru Koi* sociocultural test prompt is 7.2. If I remove the Japanese title and the alternate name for fireflies (lightening bugs), the grade level statistic drops to 6.9. Music concept-based test prompts had a mean of 142 words and were similar in length and grade level to the sociocultural-based prompts, which had a mean of 140 words.

*MCBPI and SCBPI test directions.* Subjects heard a paragraph with either music concept-based information (MCBPI) or sociocultural-based information (SCBPI) and the lyrics (or translation of the lyrics for songs not in English) prior to each music excerpt. Subjects could read the same text provided on subjects' test sheets. Each music concept-based paragraph and section of lyrics took an average of 1 minute and 33 seconds to read. Each sociocultural-based paragraph and section of lyrics took an average of 1 minute and 32 seconds to read. After each excerpt, subjects heard directions to respond to each of

Table 5

*Word Count and Flesch-Kincaid Grade Level Statistics*

Song Title	Music Concept-Based Prompts		Sociocultural-Based Prompts	
	Word Count	Grade Level	Word Count	Grade Level
<i>Las Mañanitas</i>	142	6.3	133	7.1
<i>Siyahamba</i>	141	6.1	142	6.9
<i>You're a Grand Old Flag</i>	146	6.0	141	6.5
<i>Diu Diu Dang A</i>	142	6.6	146	6.9
<i>Shosholoza</i>	142	6.0	146	6.9
<i>Follow the Drinking Gourd</i>	140	5.8	135	6.5
<i>Hotaru Koi</i>	138	6.5	140	7.2
<i>Guantanamera</i>	145	6.7	138	6.5
Mean	142	6.3	140	6.8

the two statements from IPI: *I like this song* and *I would like my chorus to sing this song*. Then, subjects heard directions to respond in writing to one open-ended question for each excerpt: *What did you like or dislike most about the song?* As on IPI, subjects had eight seconds to respond to each of the two statements. Subjects had 30 seconds to write a response to the open-ended question. After subjects finished responding to the items for the eighth excerpt, subjects heard directions to complete the questions in Part 2: *How old are you?*; *How many years have you participated in chorus?*; and *What is your gender?*

MCBPI recording was a total of 30 minutes and 39 seconds long. SCBPI recording was a total of 30 minutes and 37 seconds long.

*MCBPI and SCBPI scoring procedures.* Scoring procedures for the Likert-type items on MCBPI and SCBPI were identical to those used on IPI. I did not score the three questions in Part 2, but used the answers to provide descriptive data about the sample population.

I read subjects' open-ended responses several times to place them into one of two categories developed by Abril (2003). I categorized responses as either referring to *musical* elements of the song (e.g., beat, rhythm, melody, harmony, form, style, vocal quality, instrumentation), or *sociocultural/linguistic* elements of the song (e.g., lyrics, language used, cultural association, references to unfamiliar music). After numerous readings of the responses, I noticed two more categories emerged. Subjects frequently expressed a general preference for the music or a non-specific "attitude, value, or disposition toward [the] music" (Abril, 2006, p. 35), so I categorized those types of responses as *affect*. Subjects also often expressed a judgment about the ease or difficulty of performing the song or pronouncing the language. I categorized those types of responses as *perception of performance*. I discarded any responses that were illegible.

I read the responses for type of content, not correctness. I counted the frequencies of each response type, and used the categorized responses to provide a written description of the types of comments made by subjects in each intervention group. As a check of consistency, I asked two fellow students pursuing a PhD in music education to independently read and categorize all statements. The result was a relatively high level of agreement ( $r = .86$ ). To determine reliability, I divided the number of agreements

between the three judges by the number of agreements plus disagreements. I discussed any discrepancies with the graduate students and made necessary adjustments for consistency.

#### *DBPI Test Construction*

I wrote the prompt for DBPI based on Abril's (2003, 2005, 2006) research that suggests adolescents may become more positive towards music from foreign cultures if teachers openly discuss the sociocultural significance of music and stereotypes that may be associated with music (see Appendix I for the Discussion-Based Preference Indicator<sup>14</sup>). I directed the discussion group to focus on a definition of *stereotype*, provide thoughts about how stereotypes manifest themselves in music, and describe how one may feel when being judged by his or her music style choices. My intention with the small group discussions was to encourage students to recognize and consider the stereotypes that may exist for different music styles.

*DBPI test directions.* Subjects heard and read simultaneously the two discussion prompts (see Appendix I). In groups of four, subjects discussed the first prompt without direct teacher interaction. After 2 minutes and 30 seconds, subjects heard directions to discuss the second discussion prompt.<sup>15</sup> After another 2 minutes and 30 seconds, subjects heard and read directions to write the most important thing they learned from everyone else in the group for both prompts. Subjects had 60 seconds to write their answers.

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<sup>14</sup> I renamed the *Discussion-Based Preference Indicator* as the *Choral Music Discussion and Preference Activity* on subjects' copies of the measure.

<sup>15</sup> Although there is no agreed-upon length of time for discussions in qualitative research, researchers who have included discussion tasks in quantitative studies gave high school-aged subjects two minutes to discuss prompts and found that length of time to be adequate (Hewstone & Jaspars, 1982; Myers & Bishop, 1970).

After the writing task, subjects took DBPI. Subjects taking DBPI heard and read the title and lyrics (or translation of the lyrics for songs not in English), but did not hear any information about the excerpt prior to hearing it. After each excerpt, subjects heard directions to respond to the same two statements and one open-ended question as on MCBPI and SCBPI. Subjects had eight seconds to respond to each of the two statements, and 30 seconds to write a response to the open-ended question. After subjects finished responding to the eighth selection, subjects heard directions to complete the same demographic questions from MCBPI and SCBPI. DBPI recording was a total of 30 minutes and 38 seconds long.

*DBPI scoring procedures.* Scoring procedures for DBPI were identical to those used for MCBPI and SCBPI. The purpose of the writing task was to ensure that students were actively engaged and attentive during the discussion. Although I did not use information from the post-discussion writing task as part of my data analysis, I did read subjects' responses to see how focused they were during the discussion activity. Most followed directions and wrote legibly. I will discuss the responses to the post-discussion writing task in more detail in Chapter 5.

### Pilot Study

Prior to conducting my dissertation research, I piloted IPI and the three intervention measures. Three of my general music classes participated in the pilot study. (see Appendix J for information letter to parents/legal guardians for the pilot study). The pilot served three purposes: (1) have my guidance counselor practice coding procedures, (2) make sure subjects understood directions, and (3) determine if eight seconds were

sufficient for response time between Likert-type items and 30 seconds were sufficient response time for open-ended items.

Subjects in the pilot study were 68 sixth, seventh, and eighth grade students from the same urban middle school as the dissertation study participants. Pilot study subjects were not chorus members. I did not request any demographic information about the pilot test subjects except their age. Prior to giving IPI to the pilot subjects, the guidance counselor and I gave each subject a sharpened pencil and new eraser, a security tinted envelope, two blank labels, and an IPI test booklet. To ensure anonymity of responses, I trained the guidance counselor on coding procedures used in both the pilot and dissertation studies. I left the room while the guidance counselor instructed subjects to write the same pseudonym on each of two labels using the following directions:

You should have in front of you a pencil, two blank labels, an envelope, and a Choral Music Preference Activity booklet. To keep your answers private, I want you to think of a code name. Make sure your code name is appropriate for school, and does not provide any clues as to who you are. Good code names would be your pet's name, the name of an animal, or your favorite cartoon character. And, to make sure your code name isn't the same as anyone else's, please add three numbers to your code name, too. Bad code names are nicknames that Mrs. Dodd might know you by, or a shortened version of your name. Don't share your code name with anyone.

Once you think of your code name and numbers, write the same code name and numbers on each of the two blank labels. Please write neatly. (PAUSE) Now, find the Choral Music Preference Activity booklet. (PAUSE) Find the rectangle at the top of it. (PAUSE) Peel one label, and stick it in that rectangle. Leave the other label alone. (PAUSE) Now, open the envelope, and put the remaining label into the envelope. Lick the envelope flap, and seal the envelope. (PAUSE) Write your real first and last name on the outside of the envelope. Please write neatly. When you are finished, quietly raise your hand. I will pick up the envelopes, and keep them for another time. Please wait quietly. Thank you.

Because I left the testing room during the coding process, I had no knowledge of the names of the subjects to which the code names belonged.

Pilot study subjects took IPI in intact classes. I randomly assigned each of the three intact classes to one of the three interventions. Classes took the posttest that matched their assigned intervention one week after IPI. Eighth grade subjects ( $n = 17$ ) took MCBPI, seventh grade subjects ( $n = 21$ ) took SCBPI, and sixth grade subjects ( $n = 30$ ) took DBPI. After each test, subjects provided anonymous feedback about the test format. A majority of subjects confirmed that the directions were clear, and that I provided sufficient time for them to respond to test statements and open-ended questions.

I used 62 tests in the pilot study analysis because two seventh grade subjects and four sixth grade subjects did not complete both IPI and intervention posttests. Data from the pilot study revealed statistically significant correlations between the two statements for each item (on both IPI and intervention posttests) as I had hypothesized as determined by Pearson's correlation coefficients (see Table 6). I concluded subjects liked the songs they would also like to sing. Because of the moderately high correlations, I added preference scores and singing preference scores together to obtain an overall preference score on each item of IPI. If a subject did not respond to either one or both statements for a selection, or responded twice for a statement, I discarded the data for that selection.

Originally, I asked subjects to respond to two statements for each item on IPI and the three intervention posttests along a 4-point Likert-type scale anchored with 1 (*strongly disagree*) and 4 (*strongly agree*). I had originally decided to use a 4-point scale to match the scale on the ethnic identity measure I planned to use (described later in the current chapter), and to discourage subjects from assuming a neutral position. After

Table 6

*Correlations Between Preference Scores and Singing Preference Scores for Pilot Study*

Song Title	Correlation Coefficients	
	IPI	Intervention Posttests
<i>Las Mañanitas</i>	.771*	.797*
<i>Siyahamba</i>	.615*	.591*
<i>You're a Grand Old Flag</i>	.805*	.680*
<i>Diu Diu Dang A</i>	.759*	.629*
<i>Shosholoza</i>	.762*	.848*
<i>Follow the Drinking Gourd</i>	.787*	.741*
<i>Hotaru Koi</i>	.782*	.712*
<i>Guantanamera</i>	.771*	.769*

\*  $p < .01$ .

studying the pilot study data with a statistician, I learned that my measure created a floor effect, meaning it restricted how low subjects' scores could be.<sup>16</sup> To better allow for subjects to express their extreme dislike of the songs, I added a fifth choice at the bottom end of the scale: *very strongly disagree*. I modified all test directions, response sheets, and recordings to include the fifth response option. During the pilot test administration, I

<sup>16</sup> Floor effect. (n.d.). In *SMARTPsych*. Retrieved from <http://courses.washington.edu/smartpsy/glossary.htm>

also noticed subjects taking DBPI experienced confusion about the discussion directions. I clarified the test directions and prompts for the discussion activity (see Appendix I).

### Dissertation Study

All 137 of my sixth, seventh, and eighth grade chorus members participated in the dissertation study. I was no longer responsible for assigning grades to subjects once the study began. Upon completion of the spring concert and submission of final grades for chorus, I alphabetized all subjects' last names (not regarding ethnicity, gender, age, or experience). To ensure an unbiased assignment of subjects to intervention group, I asked one of my school's guidance counselors to assign subjects to groups. Using a random number table, the guidance counselor randomly assigned subjects to one of three intervention groups: MCBPI ( $n = 46$ ), SCBPI ( $n = 46$ ), and DBPI ( $n = 45$ ).

After the guidance counselor assigned subjects to intervention groups, I provided each subject with hall passes detailing the dates and times of their testing sessions. The hall passes served as permission slips to excuse subjects from their Activity Period homerooms. I sent an email to the entire staff the day before each testing session to notify them which students were to attend that day's session, and to remind them of the announcement at 2:10 pm for their release. Prior to Activity Period on each testing session day, one of the secretaries made an announcement at 2:10 pm to remind subjects to report to the library for testing. Subjects in all three intervention groups participated in three testing sessions: Testing Session 1 (Multigroup Ethnic Identity Measure), Testing Session 2 (Initial Preference Indicator), and Testing Session 3 (Music Concept-Based Preference Indicator, Sociocultural-Based Preference Indicator, or Discussion-Based Preference Indicator).

### *Testing Session One: Multigroup Ethnic Identity Measure*

Testing Session 1 occurred approximately two weeks before Testing Session 2 as part of subjects' social studies classes. At the end of each academic year, the seven social studies teachers for all three grade levels at my school teach lessons on world cultures, ethnicities, and personal identity. My principal recommended I speak with them to learn whether they would find survey data about ethnic identity useful for their teaching. All seven teachers confirmed learning about how their students felt about their ethnic identity would add to class discussions. As part of one of their lessons, the social studies teachers administered the Multigroup Ethnic Identity Measure (Roberts, Phinney, Masse, Chen, Roberts, & Romero, 1999) to all their classes. One week prior to administration of the test, the social studies teachers gave all their students an information letter in English and Spanish describing to parents and legal guardians the content for the research procedures and the educational validity of the methods used (see Appendix K).

### *Multigroup Ethnic Identity Measure*

Phinney (1992) developed the Multigroup Ethnic Identity Measure (MEIM) for use with diverse ethnic populations of high school- and college-aged students. Roberts, Phinney, Masse, Chen, Roberts, and Romero (1999) subsequently tested its use and reliability with 5,496 sixth, seventh, and eighth grade students from more than 20 different ethnic groups. Reliability coefficients were above .80 for all ethnic groups. (see Appendix L for the MEIM and Appendix M for permission to use this copyrighted measure).

The MEIM consisted of 12 items assessing “positive ethnic attitudes and sense of belonging . . . ; ethnic identity achievement, including both exploration and resolution of

identity issues . . .; and ethnic behaviors or practices” (Phinney, 1992, p. 164). It also contained three questions asking subjects to identify to which ethnic group they consider themselves, their mother, and their father to be a part. I removed the two questions about parents’ ethnicities in case subjects felt awkward answering those questions, and because I determined them to be irrelevant to the present study.

I obtained an MEIM score for each subject by averaging the scores on each of the 12 items for an overall score ranging from 1 (low ethnic identity) to 4 (high ethnic identity). I did not score the final open-ended question, but used it to provide descriptive data about the sample population.

#### *Coding Procedures*

To ensure anonymity of responses, I trained the social studies teachers to guide students’ selection of code names using the directions and procedures from the pilot study. On the day of the survey, the social studies teachers gave every student in each of their classes a sharpened pencil with a new eraser, a security tinted envelope, three blank labels, and an MEIM test sheet.<sup>17</sup> They instructed students to write the same pseudonym on each of three labels using the directions from the pilot study.

#### *Test Directions*

After completing the coding procedures, social studies teachers read aloud to subjects the directions for MEIM and each of the 12 statements. Subjects could read the directions and each of the 12 statements on their copy of the measure. The teachers gave subjects eight seconds to respond to each statement. MEIM took a total of 15 minutes to

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<sup>17</sup> I renamed the *Multigroup Ethnic Identity Measure* as *How Do I Feel About My Culture?* on subjects’ copies of the measure.

administer. At the conclusion of the test, teachers collected the envelopes. They separated the envelopes with the names of chorus students to be used at the chorus students' second two testing sessions. The teachers kept the tests and envelopes of all other students and discarded them at the end of their unit on world cultures and ethnicity.

### *Testing Session Two: Initial Preference Indicator*

Testing Sessions 2 and 3 occurred in the school's library during subjects' Activity Period—a 45-minute period at the end of the school day that is used for activities (i.e., band, chorus, student government, photo lab) and for students to make up tests and homework. I scheduled testing sessions on days when chorus rehearsals were normally held prior to the spring concert. For all testing sessions, I played the music preference listening test recordings using a Technics stereo receiver and Sony CD player with JBL speakers.

### *Coding Procedures*

The second testing session for all intervention groups took 35 minutes. The first step, the coding process, took 10 minutes. As subjects entered the library, I asked them to sit at seats I had marked with a sticker. The placement of the stickers ensured that subjects were not sitting directly next to each other (see Appendix N for diagram of seating arrangements for Testing Sessions 2 and 3). Once subjects sat down, two assisting teachers and I gave each subject a sharpened pencil and new eraser, a security tinted envelope, and an Initial Preference Indicator (IPI) test booklet. I had extra sharpened pencils with new erasers ready so subjects would not have to interrupt their testing session if their pencils broke. After materials were distributed, I left the library while the guidance counselor conducted the coding procedures.

The guidance counselor and assisting teachers handed back the sealed envelopes subjects created during Testing Session 1 in their social studies classes. The guidance counselor proceeded by reading the following directions:

You should have in front of you a pencil, the envelope you wrote your first and last name on in your social studies class, a new envelope, and a Choral Music Preference Activity booklet. Open your envelope. (PAUSE) Remove the labels that are in the envelope. (PAUSE) Find the rectangle at the top of the booklet. (PAUSE) Peel one label, and stick it in that rectangle. (PAUSE) Now, open the new envelope, and put the remaining label into the envelope. Lick the envelope flap, and seal the envelope. (PAUSE) Write your real first and last name on the outside of the envelope. Please write neatly. When you are finished, quietly raise your hand. Miss Jones, Mrs. Smith, and I will collect your sealed envelope and your empty envelope. Please wait quietly. I will keep the envelope with your remaining label until next time.

Teachers monitored subjects to make sure subjects followed all directions. The guidance counselor invited me to return to the library to continue with the test administration after she completed coding procedures. I started the CD recording, and subjects completed IPI. After the test, the assisting teachers and I collected all test materials.

### *Testing Session Three: Intervention Measures*

Subjects participated in the third testing session in their randomly assigned intervention groups one week after they took IPI.

### *Coding Procedures*

Testing Session 3 for all three intervention groups took 45 minutes. The first step, the coding process, took 10 minutes. Once subjects sat at seats I had marked with a star in the library, two assisting teachers and I gave each subject a sharpened pencil and new eraser and a test booklet corresponding to their intervention (MCBPI, SCBPI, or DBPI). As before, I left the room while the guidance counselor conducted the coding procedures.

The guidance counselor and assisting teachers handed back the sealed envelopes subjects created in the second testing session. The guidance counselor proceeded by reading the following directions:

You should have in front of you a pencil, the envelope you wrote your first and last name on during our last meeting, and a Choral Music Preference Activity (or Choral Music Discussion and Preference Activity) booklet. Open your envelope. (PAUSE) Remove the label that is in the envelope. (PAUSE) Find the rectangle at the top of the booklet. (PAUSE) Peel the label, and stick it in that rectangle. Place the envelope to the side. Miss Jones, Mrs. Smith, or I will collect your empty envelopes.

Teachers monitored subjects to make sure subjects followed all directions. The guidance counselor invited me to return to the library to continue with the test administration after she completed the coding procedures with each intervention group. I started the CD recording, and subjects completed MCBPI, SCBPI, or DBPI.

I offered one make-up testing session for each intervention group following identical coding and administration procedures for subjects who were unable to attend the original testing sessions because of prior commitments or because they were absent from school on the day of their scheduled testing. The numbers of subjects participating in the make-up sessions were as follows: 15 subjects for MCBPI, 14 subjects for SCBPI, and 17 subjects for DBPI.

### Analysis

To answer research question 1, I used principal axis factor analysis with Direct Oblimin rotation to determine the number of factors (subscales) that emerged from IPI, and to learn how closely correlated the factors (subscales) were. I named subscales as a type of music based on determined characteristics within IPI music selections (see Table

2) loading on each subscale. I calculated reliability of IPI and the three intervention posttests on each subscale emerging from the factor analysis (using Cronbach's alpha). I also calculated correlations between the two Likert-type statements and intercorrelations among variables on IPI and the intervention posttests (using Pearson's correlations).

The distribution of IPI scores and the number of subscales emerging from the factor analysis determined the type of analysis for research questions 2, 3, and 4. If there had been clear categories of preference (e.g., High, Low; High, Medium, Low) and if two or more subscales emerged from IPI, I would have performed a Chi-square test for each emerging subscale. Because the data were normally distributed and only two subscales emerged, I performed a split-plot ANOVA for each emerging subscale on IPI. If statistically significant differences existed, I planned to run a Student-Newman-Keuls Multiple Comparison post hoc test to examine the differences. Because of the possibility of running multiple ANOVAs, I corrected the level of significance to a more conservative level by dividing the alpha level by the number of statistical analyses.

To answer research question 5, I analyzed subjects' mean scores on the Multigroup Ethnic Identity Measure (MEIM) by ethnic group and by intervention group to provide a description of whether strength of identity related differently to growth in scores in different interventions. To answer research question 6, I conducted a small-scale qualitative analysis of subjects' open-ended responses to place them into one of four categories: *musical*, *sociocultural/linguistic*, *affect*, or *perception of performance*. I discarded any responses that were illegible. I counted the frequencies of each response type, and used the categorized responses to provide a written description of the types of comments made by subjects in each intervention group.

## CHAPTER 4

### RESULTS

#### Description of Subjects

Dissertation study subjects ( $N = 137$ ) were sixth, seventh, and eighth grade chorus members (11 to 15 years old) who attended a middle school in an urban school district in the northeastern United States with a predominantly Hispanic population. According to the school district's Office of Accountability and Assessment, demographics of the middle school for the 2010-2011 school year were 62.3% Hispanic, 18.6% White, 17.8% Black, and 1.3% Asian (citation withheld to protect identity of participants). The socioeconomic status of the participants was middle and lower class, and 84.8% of students attending the middle school qualified for free or reduced lunch for the 2010-2011 school year (citation withheld to protect identity of participants).

Five of the 137 subjects were unable to complete all three testing sessions (Multigroup Ethnic Identity Measure, Initial Preference Indicator, and Intervention), reducing the number of subjects to 132.<sup>18</sup> The mean age of subjects was 12.5 years ( $SD = 1.00$ ), and the mean number of years they participated in choir groups between first grade and eighth grade was 2.3 years ( $SD = 1.78$ ). Subjects self-reported their ethnic identity on the Multigroup Ethnic Identity Measure (MEIM) as follows: 49% Hispanic, 33% Mixed (parents are from two different groups), 12% White, 5% Black, < 1% Asian American, and < 1% Native American. Table 7 provides a description of subjects.

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<sup>18</sup> I considered this sample size sufficient after consulting a statistician, IBM SPSS Statistics (Version 20), and the free statistical program, G\*Power3 (Faul, Erdfelder, Lang, & Buchner, 2007).

Table 7

*Demographic Characteristics of Subjects (N = 132)*

Characteristic	<i>n</i>	%
<b>Gender</b>		
Female	107	81
Male	25	19
<b>Grade</b>		
Sixth	57	43
Seventh	35	27
Eighth	40	30
<b>Age (in years)</b>		
11	19	15
12	49	37
13	40	31
14	19	14
15	4	3
<b>Self-reported ethnicity</b>		
Asian American	1	< 1
Black	6	5
Hispanic	65	49
Native American	1	< 1
White	16	12
More than one ethnic group	43	33

Table 7 (continued)

Characteristic	<i>n</i>	%
Years participating in chorus (first through eighth grades)		
1	60	46
2	30	23
3	19	15
4	2	2
5	6	5
6	8	6
7	3	2
8	2	2

Using a random number table, the guidance counselor randomly assigned all subjects to one of three intervention groups: Music Concept-Based Preference Indicator (MCBPI), Sociocultural-Based Preference Indicator (SCBPI), or Discussion-Based Preference Indicator (DBPI). Intervention groups were similar in configuration to each other (see Table 8).

I screened the data for any violations of normality. All variables in all conditions at pretest and posttest were normally distributed. As in the pilot study, there were statistically significant correlations between the two statements for each item as I had hypothesized as determined by Pearson's correlations (see Table 9). Table 10 shows the intercorrelations among variables on *IPI* and the intervention posttests (using Pearson's correlations).

Table 8

*Demographic Characteristics of Subjects According to Intervention Group*

Characteristic	Intervention Group		
	MCBPI ( <i>n</i> = 45)	SCBPI ( <i>n</i> = 44)	DBPI ( <i>n</i> = 43)
Gender			
Female	38	36	33
Male	7	8	10
Grade			
<i>M</i>	6.8	7.0	6.8
<i>SD</i>	.91	.82	.82
Age			
<i>M</i>	12.6	12.6	12.4
<i>SD</i>	1.06	.89	1.08
Years participating in chorus			
<i>M</i>	2.3	2.2	2.4
<i>SD</i>	1.75	1.53	2.06
Ethnicity			
Asian American	0	0	1
Black	1	1	4
Hispanic	29	18	18
Native American	1	0	0
White	3	10	3
More than one ethnic group	11	15	17

Table 9

*Correlations Between Preference Scores and Singing Preference Scores for Dissertation Study*

Song Title	Correlation Coefficient	
	IPI	Posttest
<i>Las Mañanitas</i>	.779*	.674*
<i>Siyahamba</i>	.778*	.794*
<i>You're a Grand Old Flag</i>	.731*	.795*
<i>Diu Diu Dang A</i>	.797*	.795*
<i>Shosholoza</i>	.745*	.631*
<i>Follow the Drinking Gourd</i>	.651*	.772*
<i>Hotaru Koi</i>	.786*	.833*
<i>Guantanamera</i>	.780*	.801*

\*  $p < .01$ .

Table 10

*Correlation Matrix Among Variables on IPI and Intervention Posttests*

	PreM	PreSi	PreGr	PreD	PreSh	PreF	PreH	PreGu	PostM	PostSi	PostGr	PostD	PostSh	PostF	PostH
PreSiyahamba	.421**														
PreGrandFlag	.311**	.345**													
PreDiuDiu	.062	.230**	.026												
PreShosho.	.303**	.451**	.128	.329**											
PreFollow	.057	.203*	.320**	.016	.081										
PreHotaru	.106	.350**	.123	.566**	.367**	.144									
PreGuantana.	.339**	.257**	.174*	.315**	.311**	.378**	.467**								
PostMananitas	.568**	.349**	.339**	.106	.299**	.131	.207*	.243**							
PostSiyahamba	.156	.263**	.193*	.103	.324**	.177*	.243**	.318**	.375*						
PostGrandFlag	.227**	.101	.621**	-.135	.028	.162	-.041	.082	.176*	.142					
PostDiuDiu	.131	.164	.086	.605**	.326**	.053	.461**	.289**	.116	.195*	.087				
PostShosho.	.258**	.246**	.197*	.087	.514**	.064	.199*	.206*	.297*	.337*	.262*	.294*			
PostFollow	.110	.126	.299**	.013	.008	.487**	.037	.212*	.125	.124	.383*	.082	.129		
PostHotaru	.172*	.222*	.122	.349**	.330**	.165	.498**	.257**	.343*	.357*	.039	.471*	.375*	.154	
PostGuantana.	.215*	.123	.044	.038	.198*	.055	.176*	.240**	.365*	.316*	.080	.145	.152	.174*	.376

\*  $p < .05$ ; \*\*  $p < .01$ .

On both IPI and posttest, combined preference and singing preference scores for each selection ranged from 2 (low preference) to 10 (high preference). For all but two selections (*Follow the Drinking Gourd* and *Guantanamera*), subjects' combined preference scores increased from IPI to posttest (see Table 11). Overall, scores for all but the Spanish and Asian language selections were positive (above 6) at IPI and posttest. Tables 12, 13, and 14 list IPI and posttest preferences means and standard deviations for MCBPI, SCBPI, and DBPI groups, respectively.

Table 11

*Pretest and Posttest Preference Means and Standard Deviations by Selection for Entire Sample (N=132)*

Selection	IPI (2 least positive— 10 most positive)		Posttest (2 least positive— 10 most positive)	
	<i>M</i>	<i>SD</i>	<i>M</i>	<i>SD</i>
<i>Las Mañanitas</i>	5.98	2.24	6.01	2.31
<i>Siyahamba</i>	6.31	2.43	6.48	2.38
<i>You're a Grand Old Flag</i>	6.39	2.51	6.69	2.41
<i>Diu Diu Dang A</i>	4.79	2.74	4.95	2.58
<i>Shosholoza</i>	7.16	2.22	7.76	1.82
<i>Follow the Drinking Gourd</i>	7.42	2.21	7.36	2.23
<i>Hotaru Koi</i>	4.86	2.67	4.99	2.52
<i>Guantanamera</i>	5.62	2.45	5.56	2.24

Table 12

*Pretest and Posttest Preference Means and Standard Deviations by Selection for MCBPI (n = 45)*

Selection	IPI (2 least positive— 10 most positive)		Posttest (2 least positive— 10 most positive)	
	<i>M</i>	<i>SD</i>	<i>M</i>	<i>SD</i>
<i>Las Mañanitas</i>	6.56	1.90	6.36	1.97
<i>Siyahamba</i>	6.49	2.07	6.42	2.63
<i>You're a Grand Old Flag</i>	6.60	2.61	6.76	2.45
<i>Diu Diu Dang A</i>	4.58	2.64	5.09	2.51
<i>Shosholoza</i>	7.04	2.20	7.76	1.82
<i>Follow the Drinking Gourd</i>	7.38	2.06	7.13	2.20
<i>Hotaru Koi</i>	4.82	2.84	5.18	2.41
<i>Guantanamera</i>	5.52	2.52	5.68	2.01

Table 13

*Pretest and Posttest Preference Means and Standard Deviations by Selection for SCBPI (n = 44)*

Selection	IPI (2 least positive— 10 most positive)		Posttest (2 least positive— 10 most positive)	
	<i>M</i>	<i>SD</i>	<i>M</i>	<i>SD</i>
<i>Las Mañanitas</i>	5.75	2.30	5.89	2.41
<i>Siyahamba</i>	6.36	2.44	6.64	2.19
<i>You're a Grand Old Flag</i>	6.14	2.73	6.84	2.36
<i>Diu Diu Dang A</i>	3.95	2.35	4.55	2.33
<i>Shosholoza</i>	6.98	2.11	7.45	2.18
<i>Follow the Drinking Gourd</i>	6.89	2.69	7.39	1.97
<i>Hotaru Koi</i>	4.50	2.39	4.80	2.33
<i>Guantanamera</i>	5.57	2.63	6.25	2.17

Table 14

*Pretest and Posttest Preference Means and Standard Deviations by Selection for DBPI (n = 43)*

Selection	IPI (2 least positive— 10 most positive)		Posttest (2 least positive— 10 most positive)	
	<i>M</i>	<i>SD</i>	<i>M</i>	<i>SD</i>
<i>Las Mañanitas</i>	5.63	2.42	5.77	2.52
<i>Siyahamba</i>	6.07	2.77	6.23	2.51
<i>You're a Grand Old Flag</i>	6.42	2.18	6.47	2.46
<i>Diu Diu Dang A</i>	5.86	2.92	5.21	2.87
<i>Shosholoza</i>	7.47	2.36	7.91	1.78
<i>Follow the Drinking Gourd</i>	8.00	1.68	7.58	2.53
<i>Hotaru Koi</i>	5.26	2.77	5.00	2.84
<i>Guantanamera</i>	5.77	2.23	4.74	2.33

#### Research Question One

How are middle school students' preferences for choral arrangements of folk music grouped?

I used principal axis factor analysis with Direct Oblimin rotation on pretest (IPI) scores to determine the number of factors (subscales) emerging from IPI, and to learn how closely correlated the factors (subscales) were. A two-factor solution emerged (see Table 15). The first factor included arrangements of folk songs with simple monophonic (unison) or predominantly homophonic vocal textures—*Las Mañanitas*, *Siyahamba*,

Table 15

*Rotated Pattern Coefficients from Principal Axis Factor Analysis with Direct Oblimin Rotation Two-Factor Solution for the Initial Preference Indicator*

Selection	Factor loading	
	1	2
<i>Las Mañanitas</i>	<b>.59</b>	.03
<i>Siyahamba</i>	<b>.59</b>	-.19
<i>You're a Grand Old Flag</i>	<b>.61</b>	.12
<i>Diu Diu Dang A</i>	-.13	<b>-.75</b>
<i>Shosholoza</i>	.31	<b>-.38</b>
<i>Follow the Drinking Gourd</i>	<b>.35</b>	-.02
<i>Hotaru Koi</i>	.02	<b>-.81</b>
<i>Guantanamera</i>	.33	<b>-.39</b>
Factor correlations		
Factor 1	—	
Factor 2	-.36	—

*You're a Grand Old Flag*, and *Follow the Drinking Gourd*—and accounted for 35.6% of the explained variance. The second factor included arrangements of folk songs with complex polyphonic textures often accompanied by vocal ostinato patterns—*Diu Diu Dang A*, *Shosholoza*, *Hotaru Koi*, and *Guantanamera*—and accounted for 17.3% of the explained variance. I calculated Cronbach's alpha to determine the reliability of the two

IPI subscales. Analysis yielded moderately high reliability coefficients of .78 for Factor 1 at pretest, .75 for Factor 1 at posttest, .85 for Factor 2 at pretest, and .80 for Factor 2 at posttest.

#### Research Questions Two, Three, and Four

2. Is there a significant main effect of type of curriculum content instruction on middle school choral students' choral music preference scores (between subjects)?

3. Is there a significant main effect of time on middle school choral students' choral music preference scores (within subjects)?

4. Is there a significant type of curriculum content by time interaction?

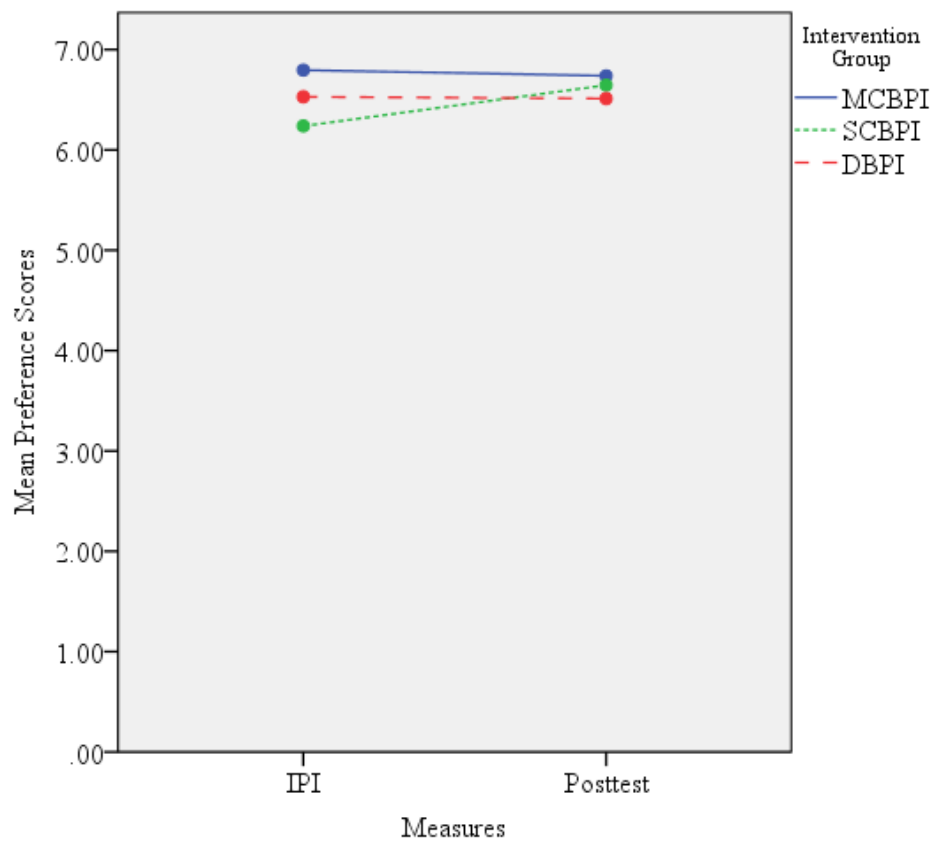
Because the data were normally distributed, I performed two 3 (Intervention: MCBPI, SCBPI, and DBPI) x 2 (time: pretest and posttest) split-plot ANOVAs: one for each emerging subscale on IPI to answer research questions 2, 3, and 4. Because I ran two split plot ANOVAs, I divided the alpha level (.05) by the number of statistical analyses (2), and selected a more conservative significance level of 0.025.

For Factor 1 (simple texture subscale), neither the main effect of intervention group [ $F(2,127) = .65, p = .52, MSE = 3.85, \omega^2 = .01$ ], nor the main effect of time [ $F(1,127) = .87, p = .35, MSE = .92, \omega^2 = .01$ ] was significant. The interaction between intervention group and time was not significant, either,  $F(2,127) = 1.56, p = .21, MSE = .92, \omega^2 = .02$  (see Table 16). Figure 1 shows the change in scores over time by intervention group for the simple texture subscale.

Table 16

*Split-Plot ANOVA Results for Simple Texture Subscale*

Source	<i>df</i>	<i>F</i>	<i>p</i>	<i>MSE</i>	$\omega^2$
Intervention Group	2,127	.65	.52	3.85	.01
Time	1,127	.87	.35	.92	.01
Intervention Group x Time	2, 127	1.56	.21	.92	.02



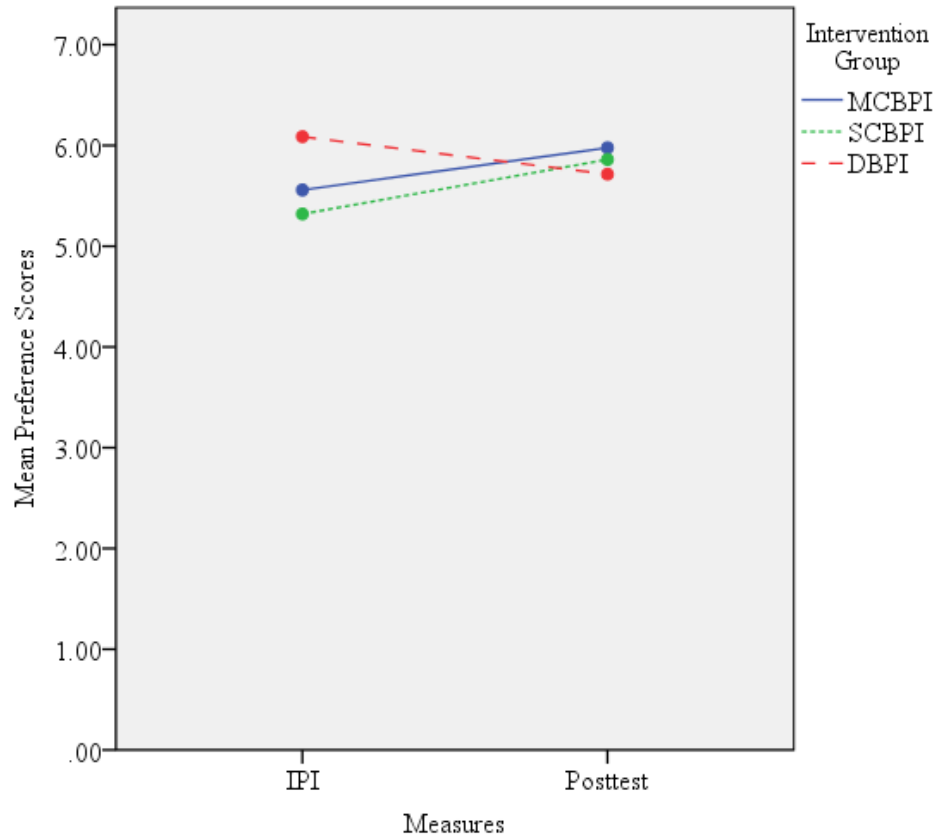
*Figure 1: Change in scores over time by intervention group for the simple texture subscale.*

For Factor 2 (complex texture subscale), neither the main effect of intervention group [ $F(2,126) = .45, p = .64, MSE = 4.71, \omega^2 = .01$ ], nor the main effect of time [ $F(1,126) = 2.08, p = .15, MSE = 1.19, \omega^2 = .02$ ] was significant. There was a significant interaction between intervention group and time,  $F(2,126) = 4.44, p = .01, MSE = 1.19, \omega^2 = .07$  (see Table 17). I ran a Student-Newmen-Keuls Multiple Comparison post hoc analysis to uncover where the significant interactions lay. Results indicated that at pretest, MCBPI and SCBPI were not significantly different from each other, but were significantly lower than DBPI. At posttest, the increase in MCBPI scores was not significant, but the increase in SCBPI scores was significant. The decrease in DBPI scores at posttest was not significant. Figure 2 shows the interaction between intervention group and time for the complex texture subscale.

Table 17

*Split-Plot ANOVA Results for Complex Texture Subscale*

Source	<i>df</i>	<i>F</i>	<i>p</i>	<i>MSE</i>	$\omega^2$
Intervention Group	2, 126	.45	.64	4.71	.01
Time	1, 126	2.01	.15	1.19	.02
Intervention Group x Time	2, 126	4.44	.01*	1.19	.07



*Figure 2: Interaction between intervention group and time for the complex texture subscale.*

#### Research Question Five

Descriptively, within each ethnic group, does strength of identity relate differently to growth in scores in different interventions?

To answer research question 5, I analyzed subjects' mean scores on the Multigroup Ethnic Identity Measure (MEIM) by ethnic group (see Table 18). Scores ranged from 1 (low ethnic identity) to 4 (high ethnic identity). Scores for all groups (except the single Asian American subject) were positive (above 2.5). Subjects who self-identified with Black, Hispanic, and White ethnic groups had slightly higher mean scores

Table 18

*Mean MEIM Scores by Self-Reported Ethnicity*

Ethnicity	<i>N</i>	<i>M</i>	<i>SD</i>
Asian American	1	2.17	---
Black	6	3.18	.46
Hispanic	65	3.18	.44
Native American	1	3.00	---
White	16	3.17	.33
More than one ethnic group	43	3.09	.47

than subjects who self-identified with more than one ethnic group although results were not statistically significant [ $F(5, 126) = 1.25, p = .29$ ].

Mean MEIM scores appeared similar across interventions (see Table 19).

Originally, I did not anticipate my MEIM data to be normally distributed, so I planned to use MEIM data descriptively. Because my MEIM data were normally distributed, I used a regression analysis to determine if adding MEIM scores as a predictor in addition to IPI scores explained any additional variance in the posttest scores. The analysis revealed that adding MEIM to IPI scores did not help predict to a significantly better extent posttest scores for any of the three intervention groups.

Table 19

*Descriptive Statistics on MEIM Scores and Regression Analyses for Change in IPI with MEIM as a Covariate, by Intervention Group*

Group	<i>n</i>	<i>M</i>	<i>SD</i>	<i>R</i> <sup>2</sup>	$\Delta R^2$	<i>F</i> for change	<i>p</i> for change
<b>MCBPI</b>							
MEIM Scores	45	3.14	.42				
Model 1: IPI pretest				.10	.10	4.54	.04
Model 2: IPI pretest and MEIM				.12	.01	.38	.54
<b>SCBPI</b>							
MEIM Scores	44	3.11	.50				
Model 1: IPI pretest				.20	.20	10.08	< .01
Model 2: IPI pretest and MEIM				.22	.02	.77	.39
<b>DBPI</b>							
MEIM Scores	43	3.17	.41				
Model 1: IPI pretest				.02	.02	.86	.36
Model 2: IPI pretest and MEIM				.03	.01	.56	.46

### Research Question Six

How do middle school students describe their reasons for their preference?

I read subjects' open-ended responses and placed them into one of four categories: *musical*, *sociocultural/linguistic*, *affect*, or *perception of performance* (see Appendix O). I discarded any responses that were illegible. I counted the frequencies of each response type, and used the responses to provide a written description of the types of

comments made by subjects in each intervention group. As a check of consistency, I asked two fellow students pursuing a PhD in music education to independently read and categorize all statements. The result was a relatively high level of agreement ( $r = .86$ ). To determine reliability, I divided the number of agreements between the three judges by the number of agreements plus disagreements. I discussed any discrepancies with the graduate students and made necessary adjustments for consistency. There were a total of 1,302 responses, but I discarded 11 because they were illegible. Therefore, I used 1,291 responses to prepare my description by intervention group (see Table 20).

Table 20

*Numbers and Types of Open-Ended Responses by Intervention Group*

Group	Musical	Sociocultural/ Linguistic	Affect	Perception of Performance	Totals
MCBPI	193	109	102	36	440
SCBPI	205	120	98	24	447
DBPI	146	99	119	40	404
Totals	544	328	319	100	1291

Subjects in all three intervention groups wrote *musical* comments more frequently (544) than the other three types of comments (328, 319, and 100). Subjects most often made comments about the beat, tempo, form, melody, and harmony regardless of the cultural origin of the song (e.g., “It’s really a catchy beat,” “I don’t like how they kept on

saying the same words over again,” “I like this song because it has a nice melody and good singing”). I noticed a few subjects in the MCBPI group used terms for music concepts they took directly from the test prompts. For example, MCBPI subjects wrote comments such as, “I like the syncopation in the song and the melody. I like the way it’s sung in unison,” and “I did not like the crescendo.”

Subjects in all three groups wrote both positive and negative *sociocultural/linguistic* comments. Many subjects referred to the unfamiliar language for songs not in English. They made comments like: “I like the song because it’s in another language,” or “I love the song because I love the culture.” Subjects sometimes expressed frustration about not being able to understand what the singers were singing: “I don’t like it because I can’t understand what they are saying,” or “I hate that it’s not in my language, and I cannot understand what they are saying.” Occasionally, they made negative comments referring to the strangeness of the unfamiliar language or that English was a better language to sing. One subject made the comment, “It sounds like they’re just making a whole bunch of monkey sounds” (referring to *Diu Diu Dang A*), and another wrote, “I think if they sang it in English, it would sound so much better” (referring to *Guantanamera*). Subjects also commented about songs that represented the culture with which they identified. One subject made the following comment about *You’re A Grand Old Flag* that was often echoed in other subjects’ writing: “The reason why I like this song is because it talks about our flag and how it talks about the land we love.” Another subject wrote, “I like this song because it’s in Spanish, and I speak Spanish” (referring to *Las Mañanitas*).

Subjects in the SCBPI group wrote more *sociocultural/linguistic* comments (205) than subjects in the MCBPI (193) and DBPI (146) groups. Their comments often referred directly to information they learned from the prompts. They made positive comments such as, “I liked that it was made for racial injustice,” “I like that the guy is trying to free the slaves,” or “I like that it can be identified as a Cuban song.” One SCBPI subject indicated that she did not want her chorus to sing *Diu Diu Dang A*, but recognized the cultural significance of the song as being important. The subject wrote: “I wouldn’t say I hate this song because every song has a meaning to it, and it would be rude since it has a lot of history to it, so I would say it’s a good song.”

Many times, subjects in all three groups seemed to lack the music vocabulary to describe specifically why they liked or disliked the selections. Often, they simply wrote “I just liked it,” or “I don’t like it, I don’t know why.” Other times, they wrote that they liked or disliked a song based on the way it made them feel: “It makes me feel happy inside.” Subjects in the DBPI group wrote more *affect* comments (119) than subjects in the MCBPI (102) and SCBPI (98) groups. Subjects in all groups often made negative comments about songs in unfamiliar languages like, “It’s just too creepy,” “It has a stupid sound to it,” or “It sounds ridiculous.”

Subjects in the DBPI group made more comments about *perception of performance* (40) than subjects in the MCBPI (36) and SCBPI (24) groups. Most often comments from subjects in all three groups referred to the difficulty of singing a foreign language song in chorus: “Because I don’t know Spanish, so I wouldn’t want to sing it,” or “I dislike the song because some people [in chorus] don’t know how to speak Spanish so they’re not gonna be able to sing it.” Comments also referred to the difficulty of

singing the music itself: “It’s really complicated to sing,” or “It sounds too high for some of the people in chorus.” Occasionally, comments referred to the excitement of singing in another language: “I like it because we’ll learn new words, and it sounds fun to sing.”

#### Exploratory Analysis

I did not ask how grade level affects preferences as one of my research questions. However, upon examining mean IPI and posttest scores across grade level, I noticed that while mean scores of sixth grade subjects were higher than scores of seventh and eighth subjects, sixth grade subjects scores for all but one selection (*Shosholoza*) decreased after intervention (see Table 21). Scores of seventh grade subjects for all selections increased after intervention (see Table 22), and scores of eighth grade subjects for all but two selections (*Follow the Drinking Gourd* and *Guantanamera*) increased after intervention (see Table 23).

Table 21

*Pretest and Posttest Preference Means and Standard Deviations by Selection for Sixth Grade Subjects (n = 57)*

Selection	IPI (2 least positive— 10 most positive)		Posttest (2 least positive— 10 most positive)	
	<i>M</i>	<i>SD</i>	<i>M</i>	<i>SD</i>
<i>Las Mañanitas</i>	6.86	2.22	6.70	2.24
<i>Siyahamba</i>	7.37	2.01	6.56	2.51
<i>You're a Grand Old Flag</i>	7.12	2.64	6.60	2.53
<i>Diu Diu Dang A</i>	5.26	2.99	5.04	2.57
<i>Shosholoza</i>	7.86	2.07	7.86	1.76
<i>Follow the Drinking Gourd</i>	7.33	2.23	7.19	2.58
<i>Hotaru Koi</i>	5.44	2.90	5.26	2.48
<i>Guantanamera</i>	5.88	2.57	5.59	2.35

Table 22

*Pretest and Posttest Preference Means and Standard Deviations by Selection for Seventh Grade Subjects (n = 35)*

Selection	IPI (2 least positive— 10 most positive)		Posttest (2 least positive— 10 most positive)	
	<i>M</i>	<i>SD</i>	<i>M</i>	<i>SD</i>
<i>Las Mañanitas</i>	5.23	2.09	5.26	2.11
<i>Siyahamba</i>	5.09	2.66	5.69	2.17
<i>You're a Grand Old Flag</i>	5.51	2.13	6.83	2.18
<i>Diu Diu Dang A</i>	4.11	2.40	4.54	2.56
<i>Shosholoza</i>	6.69	2.36	7.74	1.95
<i>Follow the Drinking Gourd</i>	7.14	1.97	7.17	2.01
<i>Hotaru Koi</i>	4.00	2.28	4.60	2.45
<i>Guantanamera</i>	5.20	2.25	5.51	2.39

Table 23

*Pretest and Posttest Preference Means and Standard Deviations by Selection for Eighth Grade Subjects (n = 40)*

Selection	IPI (2 least positive— 10 most positive)		Posttest (2 least positive— 10 most positive)	
	<i>M</i>	<i>SD</i>	<i>M</i>	<i>SD</i>
<i>Las Mañanitas</i>	5.40	1.20	5.68	2.35
<i>Siyahamba</i>	5.88	2.16	6.90	2.46
<i>You're a Grand Old Flag</i>	6.15	2.38	6.70	2.49
<i>Diu Diu Dang A</i>	4.70	2.58	5.18	2.62
<i>Shosholoza</i>	6.58	2.07	7.64	1.83
<i>Follow the Drinking Gourd</i>	7.78	2.39	7.78	1.85
<i>Hotaru Koi</i>	4.78	2.49	4.95	2.63
<i>Guantanamera</i>	5.63	2.46	5.58	1.20

## CHAPTER 5

### SUMMARY AND CONCLUSIONS

#### Purpose and Research Questions

The purpose of this research was to investigate factors affecting choral music preferences of adolescents. Six research questions guided the study:

1. How are middle school students' preferences for choral arrangements of folk music grouped?
2. Is there a significant main effect of type of curriculum content instruction on middle school choral students' choral music preference scores (between subjects)?
3. Is there a significant main effect of time on middle school choral students' choral music preference scores (within subjects)?
4. Is there a significant type of curriculum content by time interaction?
5. Descriptively, within each ethnic group, does strength of identity relate differently to growth in scores in different interventions?
6. How do middle school students describe their reasons for their preference?

#### Method

Participants ( $N = 132$ ) in this study were sixth, seventh, and eighth grade chorus members (11 to 15 years old). They attended a middle school in an urban school district in the northeastern United States with a predominantly Hispanic population. According to the school district's Office of Accountability and Assessment, 84.8% of students qualified for free or reduced lunch (citation withheld to protect identity of participants).

Female subjects ( $n = 107$ ) outnumbered male subjects ( $n = 25$ ). The mean age of subjects was 12.5 years ( $SD = 1.00$ ), and the mean number of years they participated in choir groups between first grade and eighth grade was 2.3 years ( $SD = 1.78$ ). Subjects self-reported their ethnic identity on the Multigroup Ethnic Identity Measure as follows: 49% Hispanic, 33% Mixed (parents are from two different groups), 12% White, 5% Black, < 1% Asian American, and < 1% Native American.

Subjects were randomly assigned to one of three intervention groups receiving different curricular content: music concept-based (MCBPI), sociocultural-based (SCBPI), or discussion-based (DBPI). At the outset of the study, all subjects took a measure of ethnic identity. Fourteen days later, subjects in the first intervention group took a music preference pretest (Initial Preference Indicator or IPI). Subjects in the second intervention group took IPI one day after the first group, and subjects in the third intervention group took IPI one day after the second group. Seven days after their respective pretest session, subjects received one of three intervention posttests based on one of three approaches to curricular content: music concept-based, sociocultural-based, or discussion-based. I embedded the music preference items from the pretest in each intervention posttest.

IPI consisted of two practice excerpts and eight test music excerpts from choral arrangements of folk songs originating from the following cultures: African, American, Asian, and Latin American/Caribbean. I selected the music stimuli used on IPI recording from pre-recorded folk songs available on public music websites (YouTube.com, Hearchoirs.net, and JWPepper.com). Various treble and mixed choirs featuring middle school- and high school-aged students performed nine of the excerpts. A women's choir

coached to sound like adolescents performed one of the excerpts. The choirs sang the selections in the original language of each song. Five of the selections had no instrumental accompaniment, four had piano accompaniment, and one had guitar accompaniment. I recorded myself reading all directions and test prompts, and created an audio-only recording using Windows Movie Maker (Version 6.0). After hearing each excerpt, subjects responded to two statements on a 5-point Likert-type scale: *I like this song* and *I would like my chorus to sing this song*.

Each of the three intervention measures consisted of the same eight test music excerpts<sup>19</sup> as found in IPI; however, prior to hearing each excerpt, subjects either: (1) heard and read music concept-based information about the excerpt, (2) heard and read sociocultural-based information about the excerpt, or (3) participated in a discussion activity about stereotypes. For each selection, subjects responded to the same two Likert-type statements as found on IPI and one open-ended question: *What did you like or dislike most about the song?*

### Analysis

I used principal axis factor analysis with Direct Oblimin rotation on pretest (IPI) scores to determine the number of factors (subscales) emerging from IPI, and to learn how closely correlated the factors (subscales) were. Two factors emerged from the factor analysis. Using Cronbach's alpha, I calculated reliability on each subscale that emerged from the factor analysis of IPI. Because the data were normally distributed, I performed a 3 (Intervention: MCBPI, SCBPI, and DBPI) x 2 (time: pretest and posttest) split-plot ANOVA for each emerging subscale on IPI (two total). I analyzed subjects' mean scores

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<sup>19</sup> I did not include the two practice excerpts on the intervention measures.

on the Multigroup Ethnic Identity Measure (MEIM) by ethnic group. I used a regression analysis to determine if adding MEIM scores to IPI scores explained any additional variance in the posttest scores, and to provide a description of whether strength of identity related differently to growth in scores in different interventions. I categorized subjects' open-ended responses into one of four categories: *musical*, *sociocultural/linguistic*, *affect*, or *perception of performance*. I discarded any responses that were illegible. I counted the frequencies of each response type, and used the categorized responses to provide a description of the types of comments made by subjects in each intervention group.

## Results

I screened the data for any violations of normality. All variables in all conditions at pretest and posttest were normally distributed. For all but two selections (*Follow the Drinking Gourd* and *Guantanamera*), combined preference and singing preference scores increased from IPI to posttest. Subjects gave the two Asian selections and the two Spanish selections the lowest preference ratings overall. Scores for all but the Asian and Spanish language selections were positive (above 6) at IPI and posttest.

A two-factor solution emerged from the factor analysis. The first factor (simple texture subscale) included arrangements of folk songs with simple monophonic or predominantly homophonic vocal textures: *Las Mañanitas*, *Siyahamba*, *You're a Grand Old Flag*, and *Follow the Drinking Gourd*. The second factor (complex texture subscale) included arrangements of folk songs with complex polyphonic textures often accompanied by vocal ostinati: *Diu Diu Dang A*, *Shosholoza*, *Hotaru Koi*, and *Guantanamera*. Analysis of Cronbach's alpha for each subscale yielded moderately high

reliability coefficients of .78 for Factor 1 at pretest, .75 for Factor 1 at posttest, .85 for Factor 2 at pretest, and .80 for Factor 2 at posttest.

I performed two 3 x 2 split-plot ANOVAs: one for each emerging subscale on IPI. Because I ran two split plot ANOVAs, I divided the alpha level (.05) by the number of statistical analyses (2), and selected a more conservative significance level of 0.025. For the simple texture subscale, neither the main effect of intervention group nor the main effect of time was significant. The interaction between intervention group and time was not significant, either. For the complex texture subscale, neither the main effect of intervention group, nor the main effect of time was significant. There was a significant interaction between intervention group and time ( $p = .01$ ). Results of a Student-Newmen-Keuls Multiple Comparison post hoc analysis revealed that at pretest, MCBPI and SCBPI were not significantly different from each other, but were significantly lower than DBPI. At posttest, the increase in MCBPI scores was not significant, but the increase in SCBPI scores was significant. The decrease in DBPI scores at posttest was not significant.

I analyzed subjects' mean scores on the Multigroup Ethnic Identity Measure (MEIM) by ethnic group. Scores for all groups (except the single Asian American subject) were positive (above 2.5). Subjects who self-identified with Black, Hispanic, and White ethnic groups had slightly higher mean scores than subjects who self-identified with more than one ethnic group although results were not statistically significant. Mean MEIM scores were almost identical for the three groups. A regression analysis revealed that adding MEIM to IPI scores did not help predict to a significantly better extent posttest scores for any of the three intervention groups.

Of 1,302 written responses, I analyzed 1,291 of them to prepare my description of subjects' open-ended responses by intervention group. As a check of consistency, I asked two fellow students pursuing a PhD in music education to independently read and categorize all statements. The result was a relatively high level of agreement ( $r = .86$ ).<sup>20</sup> Subjects in each of the three intervention groups wrote *musical* comments more frequently (544) than the other three types of comments (328, 319, and 100). Subjects in MCBPI group often used music terminology from the test prompts in their open-ended responses. Subjects in SCBPI group wrote more *sociocultural/linguistic* comments (205) than subjects in the MCBPI (193) and DBPI (146) groups, and often referred to the sociocultural topics mentioned in the test prompts. Subjects in DBPI group wrote more *affect* (119) and *perception of performance* comments (40) than subjects in the MCBPI (102 and 36) and SCBPI (98 and 24) groups. Sometimes, subjects in all three groups seemed to lack the music vocabulary to describe specifically why they liked or disliked the selections, and wrote comments like, "I don't know why, I just do." Comments about *perception of performance* most often referred to subjects' perception of the difficulty of singing a complex foreign language song in chorus.

#### Discussion and Interpretation

Like subjects in past research (Abril, 2003; Fung, 1996; Shehan, 1985; Shen, 1998), subjects in the present study gave the two Asian selections the lowest preference scores at both pretest and posttest. It is possible, as Abril, Fung, Shehan, and Shen concluded from their research, subjects in the present study rated selections containing

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<sup>20</sup> To determine reliability, I divided the number of agreements between the three judges by the number of agreements plus disagreements.

Japanese and Taiwanese languages the lowest because those languages may have been the most unfamiliar to the majority of them. The unfamiliar Asian languages may have acted as confounding variables to subjects' comprehension and enjoyment of the music. After conducting fMRI scans on musicians and non-musicians, Morrison, Demorest, Aylward, Cramer, and Maravilla (2003) found no differences in their subjects' brain activation when processing culturally familiar (Western classical) versus culturally unfamiliar (Chinese traditional) instrumental music, but found differences in their subjects' brain activation when processing English versus Cantonese speech. Perhaps subjects in the present study were able to process the unfamiliar Asian music selections and the more culturally familiar music selections similarly, but were unable to ignore the unfamiliar language when making their preference decisions.

Indeed, in their open-ended responses, subjects in the present study mentioned not liking the Asian language selections because they could not understand the lyrics the singers were singing. Familiarity with a language appears to affect attitudes for the language in a spoken context (Stafford, Jenckes, & Santos, 1997), and preferences for music sung in the language (Abril, 2005; Abril & Flowers, 2007; Shen, 1998). I informally observed subjects' behaviors during pilot and dissertation study testing. I noticed the Asian selections evoked the most giggles and faces expressing dislike from subjects. Subjects in past research (LeBlanc & Sherrill, 1986; McCrary, 2000) exhibited similar behaviors when listening to culturally unfamiliar music. Perhaps subjects in the present study found the languages used in the Asian selections most unlike what they are accustomed to hearing or singing, and rated the selections the lowest as a result.

Both Asian selections on IPI contained complex polyphonic vocal textures. In their open-ended responses, subjects in the present study also mentioned not liking the Asian language selections because they disliked the culturally unfamiliar sounds and were concerned that the selections were too difficult for the chorus to learn. Delzell and Leppla (1992) found perceived difficulty of playing an instrument influenced students' desire to learn the instrument. Similarly, Shen (1998) found perceived difficulty of singing in foreign languages influenced students' decisions to sing songs in those languages. Perhaps subjects in the present study liked the Asian language selections least because they perceived them to be too complicated harmonically or too difficult to sing in their choir.

Similar to subjects in past research (Abril, 2002, 2003, 2005), all subjects in the present study rated English language songs higher than all of the Latin American/Caribbean and Asian songs, and one of the African songs, regardless of their own ethnicity. Unlike subjects in past research (Abril & Flowers, 2007; Brittin, 2011; Siebenaler, 1999), subjects identifying with Hispanic culture did not give the Spanish language selections the highest preferences. They ranked the two Spanish language selections fourth and sixth on both IPI and posttest, and rated *Guantanamera* on the negative side of the preference scale (see Appendix P). Perhaps Hispanic subjects in the present study, like Hispanic subjects in Abril's (2002) study, may have been influenced by the dominant cultural group when in a school setting where teachers and school administrators expect them to speak English.

Researchers have suggested that children begin to distance themselves from their family (Arnett, 1995; Larson, Kubey, & Colletti, 1989; Zillmann & Gan, 1997) and

culture (Stafford, Jenckes, & Santos, 1997) during adolescence to gain acceptance by peers and members of the dominant culture. In some of their open-ended responses, Hispanic subjects in the present study mentioned they liked the Spanish language selections because those selections represented their heritage, but did not want to sing them in chorus because they were concerned the language was too difficult for other chorus members to learn or understand (see *perception of performance* comments in Appendix O). Similar conflicting attitudes have been demonstrated by subjects in past research (Minks, 1999), and are common among first- and second-generation immigrant children (Abril, 2002). Perhaps, the Hispanic subjects in the present study may be trying to associate with common kid culture (Kaser & Short, 1997), and may be concerned with how their non-Spanish-speaking peers would react to singing in their language.

#### *Research Question One*

I chose eight music selections sung in five different languages (Zulu, English, Japanese, Taiwanese, and Spanish) that represented four different cultures: African, American, Asian, and Latin American/Caribbean. Unlike past researchers (Abril, 2002, 2003, 2005; Abril & Flowers, 2007; Darrow, Haack, Kuribayashi, 1987; Fung, 1994, 1996; Shehan, 1982; Walker, 2006), I did not use the languages to group music selections when I analyzed data. Instead, I used principal axis factor analysis with Direct Oblimin rotation to determine the commonalities among subjects' preferences, and found adolescent subjects' preferences for the eight folk songs were grouped by two different types of vocal texture: simple (monophonic/homophonic) versus complex (polyphonic). Researchers have found well-defined rhythms (Boyle, Hosterman, & Ramsey, 1981; Gaston, 1968; Prince, 1972a; Shehan, 1982; Walker, 2006), consonant harmonies (Fung,

1996; Getz, 1966), and distinct, conjunct melodies (Getz, 1966; Prince, 1972a) are important characteristics of a song that affect preferences. Select choir members tend to rate a song's harmony as more important to their preference decisions than a song's lyrics (Rentz, 1994). Subjects in the present study appeared to exhibit that preference when rating the folk songs in this study. Perhaps preferences for the folk songs were grouped based on vocal texture instead of language because subjects first considered the ease or difficulty of performing each selection in a choir before making their preference decisions.

I had not considered the complexity of my musical stimuli when designing the present study; however, other researchers have found the level of complexity of a music stimulus can affect music preferences (LeBlanc, 1982; McMullen, 1974; McMullen & Arnold, 1976; Smith & Cuddy, 1986). Researchers have found evidence to support the existence of a model of optimal-complexity (Brittin, 1996; Smith & Cuddy, 1986), that is, the most positive preferences for music occur when subjects perceive the music stimulus to be neither too simple nor too complex. Subjects in the present study gave the four simple texture songs the second, third, fourth, and fifth highest ratings, but gave one song with a complex texture (*Shosholozza*) the highest rating (see Appendix Q). Perhaps subjects gave *Shosholozza* the highest rating despite its perceived complexity because it was an ideal level of difficulty for the subjects, whereas they gave the simple texture songs and the other complex texture songs lower ratings because they were not as ideal a level of complexity. Similar to results found by Morrison, Demorest, and Stambaugh (2008), the vocal texture of the complex polyphonic selections in the present study may have obscured the rhythms and the melodies of the folk songs making those selections

less preferred than the simple texture folk songs. Even though one of the songs on the complex texture subscale (*Guantanamera*) was sung in a language familiar to many of the subjects, the song's perceived overly-complex music may have offered "too saturated a stimulus for [subjects] to organize and process" (p. 125).

Researchers have suggested optimal-complexity levels differ according to age (Hargreaves, 1984; McMullen, 1974) and musical training (Simon & Wohlwill, 1968; Smith & Cuddy, 1986) with older listeners and those with more musical training having a higher complexity level tolerance than younger listeners and those with less musical training. Because age and musical training could affect perceptions of a song's complexity, it is possible preferences for the folk songs in this study might be grouped differently if researchers studied different populations of subjects (e.g., general music students, non-musicians, older students, younger students, etc.).

#### *Research Questions Two, Three, and Four*

Contrary to what past researchers have found (Abril 2003, 2005; Demorest & Schultz, 2004; Edwards, 1998), curricular content and familiarity with a song (i.e., hearing a song twice), did not affect preferences for choral arrangements with simple vocal textures. It could be middle school-aged subjects may prefer to sing simple vocal textures to complex vocal textures regardless of curricular content focus. The significant results for the complex texture subscale could indicate focus of curricular content and familiarity with a song does affect preferences for vocally complex choral arrangements. It may be that subjects need to hear a vocally complex selection more than once to change their preferences for the selection. Researchers have found that repetition and

familiarity with a song can affect preferences (Demorest & Schultz, 2004; Getz, 1966; Hargreaves, 1984; Hornyak, 1966; Smith & Cuddy, 1986).

Based on the results of the present research, I suggest sociocultural content may positively affect preferences significantly more when vocal texture is complex than when simple, perhaps because sociocultural content focuses on the cultural significance of culturally unfamiliar music not the description of the music itself. Consistent with the model of optimal-complexity (Brittin, 1996; Smith & Cuddy, 1986), subjects in the present study rated simple selections higher than complex selections (with the exception of one song) regardless of curricular content focus.

#### *Research Question Five*

Minority students in previous studies have tended to have stronger ethnic identities than majority students (Phinney, 1992; Phinney & Alipuria, 1990; Phinney & Traver, 1988; Roberts, Phinney, Masse, Chen, Roberts, & Romero, 1999). In this study, Black, Hispanic, and White subjects had almost identical mean ethnic identity scores. A reason subjects in the present study who self-identified themselves as White may have had ethnic identity scores similar to their minority peers could be because they were a minority population within their school building. Phinney (1992) suggests White subjects who are in the minority in their schools tend to have similar ethnic identity scores to their ethnic minority peers. Similarly, Umaña-Taylor (2004) and Umaña-Taylor, Gonzales-Backen, and Guimond (2009) have found adolescents whose ethnic group is in the minority in their school tend to have strong ethnic identities.

Like subjects in other studies (Phinney, 1992; Roberts, Phinney, Masse, Chen, Roberts, & Romero, 1999), subjects in the present study who identified with more than

one ethnic group had the lowest ethnic identity scores. Perhaps those subjects did not feel a particular loyalty to any ethnic group or view ethnic identity as being as important in their lives as their single ethnicity peers. It is possible they have not begun to explore their ethnic identity, a behavior common in adolescence (Phinney, 1990). Perhaps their desire to have a shared adolescent kid culture (Kaser & Short, 1997) was stronger than their desire to connect with a particular ethnic group.

Unlike in Brittin's (2011) study, ethnic identity did not appear to affect preferences for culturally unfamiliar music. Perhaps ethnic identity did not have an effect in the present study because subjects' preferences for the choral arrangements were grouped by vocal texture instead of language.

#### *Research Question Six*

Comments about music elements were the most prevalent among subjects in the current study—a finding consistent with past research (Abril, 2003, 2005, 2006a; Pembroke, 1997). It could be that, because subjects were aware they were taking a music preference test, they focused more on the musical characteristics of a song when describing their preferences (the Hawthorne effect). Subjects in the MCBPI group seemed to confirm the previous observation as many of them wrote comments using terminology from the test prompts. Those subjects may have wanted to impress the researcher by using the terms they just learned. Like subjects receiving instruction from sociocultural-based approaches in past research (Abril 2003), subjects in the SCBPI group wrote more *sociocultural/linguistic* comments than subjects in the other two intervention groups. Although they did not prefer the unfamiliar music selections more than subjects in the other two groups, subjects in the SCBPI group wrote comments

indicating the cultural significance of the songs was an important determinant of their preferences. It seemed that as subjects learned about the sociocultural significance of the selections, their written responses reflected their positive views of the culture being represented.

Similar to Dodd (2011) and Zillmann and Gan (1997), subjects in all three groups seemed to lack the vocabulary to describe specifically why they liked or disliked the selections. Subjects in the DBPI group in particular seemed to have difficulty explaining musical reasons why they liked or disliked the selections—they wrote the most *affect* comments. Researchers have found that when they ask adolescents to indicate reasons for their preferences, adolescents “are likely to provide explanations that have been provided either by their peers, their parents, or the media” (Zillmann & Gan, 1997, p. 169). Because subjects in the DBPI group received only a translation of the lyrics during their intervention, it is possible they lacked the detailed information about each selection that subjects in the MCBPI and SCBPI groups received.

There were two purposes of DBPI: (1) to encourage students to recognize and consider the stereotypes that may exist for different music styles and (2) to test whether including discussion of curricular content in the choral music classroom would affect preferences for unfamiliar music. During the discussion activity, I made informal observations. I noticed most subjects were actively engaged in the discussion, although some expressed confusion at the beginning of the activity and asked each other what they were supposed to be doing. It could be that subjects did not anticipate being given an activity in which they themselves (and not a teacher) could control the direction of the discussion. For some subjects, it appeared that the two and a half minutes I gave for each

discussion prompt was more than enough time as I overheard them discussing other off-task topics.

At the conclusion of their discussion activity, subjects completed a writing task to ensure they were actively engaged and attentive during the small group discussion. Although I did not use information from the post-discussion writing task as part of my data analysis, I did read subjects' responses to learn what insights they gained from talking with their peers. All but five of the 43 DBPI subjects answered both questions with legible answers related to the discussion prompts, and only one did not respond to either discussion prompt question. Consistent with subjects in North and Hargreaves' (1999) study, subjects in the present study had clear descriptions of the types of people who listen to different styles of music (e.g., "I believe country music is for hillbillies and hippies," "Classical music is for old people or rich people," "Rap is for people who [are] ghetto and people who like violence"). Like Dodd (2011) and Minks (1999), I found a few subjects ( $n = 8$ ) used ethnicity to describe music stereotypes (e.g., "When I think rap I think Black people music," "Rock is for White people," "When I think of classical I think of richy [sic] White people").

For the second discussion prompt question, many subjects responded that it would be unfair for a person to judge someone based on their music preferences, but often made judgmental comments about people who listen to different styles for the first discussion prompt question. Most wrote that they would not like to be judged by their music preferences: "I don't think it [sic] fair because they haven't gotten to know me." Others wrote they would be proud of their music preferences regardless of what others thought of them: "I wouldn't care. All that matters is that I like it and that's it."

Because music preference scores went down after the discussion activity (although not significantly), it is possible the prompt about stereotypes and music, while evoking interesting responses and opinions from subjects, did not provide a specific enough focus on culture and music. Perhaps had the discussion prompt had a cultural focus, subjects in the present study may have responded to the culturally unfamiliar folk songs differently. Past researchers have observed planned opportunities for purposeful discussion, rather than accidental conversation in a classroom, are largely absent in public schools (Applebee, Langer, Nystrand, & Gamoran, 2003; Dillon, 1994; Parker, 2006). It is possible choir directors do not plan purposeful student discussions regularly during choral rehearsals, and therefore, subjects in the present study may have been unaccustomed to discussing a topic in a choral classroom setting. Perhaps the discussion task distracted subjects from focusing on test prompts during the posttest.

The discussion activity in the present study was limited to 2 minutes and 30 seconds for each of the two discussion prompts to ensure DBPI took the same length of time to administer as MCBPI and SCBPI. Researchers who have included discussion tasks in quantitative studies found that giving their high school-aged subjects two minutes for each discussion prompt was sufficient discussion time (Hewstone & Jaspars, 1982; Myers & Bishop, 1970). It may be that five minutes for discussion in the present study was not ideal for middle school-aged subjects, meaning that was too much student-directed time to keep some subjects on task, or not enough time for others to delve fully into the topic. Perhaps it would have been interesting after the conclusion of the test session to ask subjects their opinion on the value of the discussion activity.

Subjects in the present study often expressed concern about singing a piece of music in a foreign language similar to subjects in past research (Abril, 2002; McCrary, 2000). Some subjects worried they would not be able to pronounce the unfamiliar words. Others thought the audience members or other choir members would have no interest in listening to or singing in a foreign language. That subjects expressed hesitation to sing in unfamiliar languages is not unusual. Researchers have found certain languages may evoke certain social stereotypes (Abril, 2002; Stafford, Jenckes, & Santos, 1997). It could be that subjects in the present study believed singing in some of the languages would make them appear foolish to their audience. By contrast, some subjects in the present study were excited about the idea of singing in another language and believed it would be a fun challenge similar to subjects in past research (Shen, 1998). Perhaps the positive attitude of some subjects in the present study can be attributed to their teacher's attitude towards singing in foreign languages and their own experience singing in other languages. When planning repertoire for our two concerts, I usually selected at least one foreign language song for each of my two choirs per concert. Teacher approval may affect children's preference decisions for Western art-music (Alpert, 1982), although more research needs to be done to see how teacher approval affects singing preferences for culturally unfamiliar music.

#### *Exploratory Analysis*

Consistent with past research (Brittin, 2011; Cosenza, 1997, 2002; Hargreaves, Comber, & Colley, 1995; Hornyak, 1966; LeBlanc, Sims, Siivola, & Obert, 1996; Rogers, 1957; Shen, 1998), sixth graders had higher preferences than seventh and eighth graders. Unlike past research on instruction's effects on preferences (Hornyak, 1966;

Shehan, 1984, 1985), sixth grade preferences declined after intervention and a second hearing, whereas seventh and eighth grade preferences increased. Researchers have suggested active, performance-oriented instruction positively affects sixth grade preferences for unfamiliar music better than passive, lectured-oriented instruction (Shehan, 1984). Perhaps sixth graders in the current study were not as engaged with the passive instruction found in MCBPI and SCPBI as the seventh and eighth grade subjects, and might have responded with increased preference had they participated in an active music-making activity. Alternatively, they may have been confused by the discussion task in DBPI. Indeed, sixth grade subjects during the pilot study verbally expressed confusion to me during DBPI. They seemed to be uneasy about being given time to talk on their own without the guidance of a teacher. Even after I modified DBPI test directions, I noticed sixth grade subjects during the dissertation testing did not appear as actively engaged in the discussion activity as the seventh and eighth grade subjects as evidenced by informal observations of their hesitation to talk with others. It is possible sixth grade students were too shy to openly participate with older peers they may not have known well.

### Conclusions

Before listing the conclusions from this study, I offer three limitations for the study. First, subjects in the study were limited to middle school chorus members from one urban school district in which I was the choir director. My positive attitudes towards culturally unfamiliar music and my selection of music with foreign language text for my choral concerts may have affected how subjects responded to the music stimuli used in this study. Because subjects volunteered to sing in choir for that academic year, they

likely had positively biased opinions toward choral music compared to students who did not choose to sing in their school choir. Second, I limited the preference test items to choral arrangements of folk music from only four world cultures, and the curricular content I used in the interventions was presented within a short instructional time rather than a series of lessons. Third, subjects participated in the study in June in a room that was not air-conditioned. It is possible those less-than-ideal testing conditions could have affected results.

With those three limitations in mind, following are five conclusions based on the results of this study. First, adolescent choir members' preferences for choral arrangements of folk songs in this study are grouped according to the simplicity or complexity of vocal texture. Second, for the selections used in this study, complexity of vocal texture affects music preferences. Third, although curricular content (music concept-based, sociocultural-based, or discussion-based) does not change adolescent choral students' choral music preferences for choral arrangements with simple vocal textures, sociocultural-based content increases their preferences for choral arrangements with complex vocal textures. Fourth, knowing the strength of this group of adolescents' ethnic identity does not help the choral director predict students' preference for music from African, Asian, American, and Latin American/Caribbean cultures. Fifth, when given vocabulary and facts, middle school choir members will write about the music using that vocabulary, although it is possible subjects in the present study used terminology from the prompts in their written responses without fully understanding it.

## Summary

Numerous factors interact to affect music preferences. Some factors can be manipulated—curricular content, musical experience, complexity of music stimuli—whereas, some are unable to be changed—ethnic identity, age. By continuing to study their students’ music preferences, general music teachers and choral directors can gain further insights into how to best approach culturally unfamiliar music in their classrooms or rehearsals. Using a combination of music concept-based, sociocultural-based, and discussion-based curricular content may be an answer to ways to foster positive preferences for culturally unfamiliar choral music. Focusing on curricular content is important; however, general music teachers and choral directors may find success by initially introducing students to culturally unfamiliar choral music with simple vocal textures before culturally unfamiliar choral music with complex vocal textures.

## Recommendations

The present research has stimulated additional questions that could be answered by further research and has implications for members of the music profession. The next two sections summarize these recommendations.

### *Recommendations for Future Research*

The music stimuli were limited in this study. Researchers should design studies that include choral arrangements of folk songs from more world cultures. Also, the music stimuli used in this study contained a mix of simple and complex textures. Because subjects’ preferences for the folk songs used in this study were grouped by complexity, further research should be done to see if ratings for culturally unfamiliar music would be different if all the textures were similar (either all simple or all complex).

Researchers should study how a song's complexity interacts with different types of curricular content.

Knowing how adolescents' preferences for folk songs from different cultures are grouped is important to informing classroom material and repertoire selection. Because age and musical training could affect perceptions of a song's complexity, researchers could attempt to replicate this study with a population of a different age group or that has had different musical experiences (i.e., general music students, band students, etc.) to test whether preferences for the folk songs in this study might be grouped differently.

The discussion activity in this study did not affect music preferences for culturally unfamiliar music. Lack of significant results could be attributed to the type of discussion, the length of time spent on discussion, or insufficient power to detect a small effect. Researchers could design studies focusing specifically on discussion activities in the music classroom. They could experiment with different topics for discussion prompts and different types of discussion strategies (i.e., whole group versus small group). Researchers could investigate the length of discussion time that would be most useful at positively affecting music preferences and could ask students directly whether they see any value behind small-group discussions in the classroom.

Because age, years of experience in choir, and gender were not variables in my study, I was unable to test for their effects on choral music preferences. Researchers could replicate this design and include age, years of choral experience, and gender as factors.

### *Recommendations for General Music Teachers and Choral Directors*

The results of this study suggest general music teachers and choral directors should consider approaching their instruction using a combination of all three foci (music concept-based, sociocultural-based, and discussion-based) if they wish to evoke positive responses from their students. Providing students with musical and sociocultural information about songs may help students understand and become more accepting of culturally unfamiliar music. The literature suggests general music teachers and choir directors should be aware that their own attitudes towards culturally unfamiliar music may affect how subjects perceive the music.

Consistent with past research, the results of this study suggest music complexity may be more important than language or cultural significance to middle school choir members' preference decisions. General music teachers and choir directors should consider selecting classroom materials and repertoire with complexity in mind. This recommendation does not imply general music teachers and choir directors teach only simple textured songs to their students. On the contrary, I suggest general music teachers and choir directors begin studies of culturally unfamiliar music with simple vocal textures, and then progress to selections with more complex vocal textures.

Some subjects in the present study seemed to lack the proper musical knowledge and vocabulary to describe their preferences. General music teachers and choir directors should ask their students to write about music and respond to music more often. Giving students more experience writing about music will help them gain a better understanding of the music and will help them develop their musical vocabulary.

Frequently, many choir directors' busy schedules require them to focus on getting their groups ready for performances (the product) rather than teaching for musical and sociocultural understanding (the process). If choir directors spend a few minutes of their rehearsal time focusing on the process (i.e., teaching musical elements, explaining sociocultural significance, discussing a song's meaning) in addition to perfecting the product, they may discover ways to positively affect their students' preferences for music through their teaching.

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APPENDIX A  
LETTERS GRANTING PERMISSION TO ACCESS SUBJECTS

**(I removed school district letterhead to protect the identity of the participants)**

TO: Temple University Institutional Review Board  
RE: Title: Effects of Curricular Content on the Choral Music Preferences of Adolescents

**Principal Investigator:** Alison Reynolds, Ph.D., Department of Music Education and Therapy  
Boyer College of Music and Dance, Temple University  
2001 N. 13<sup>th</sup> Street, Philadelphia, PA 19122  
Contact Information: 215-204-1660 reynolda@temple.edu

**Student Investigator:** Jennifer M. Dodd, Ph.D. Candidate in the Department of Music Education and Therapy

FROM: Brian Xxxxxx

DATE: March 16, 2011

Jennifer M. Dodd is currently employed as a general/vocal music teacher at Xxxx Middle School. I have reviewed Mrs. Dodd's complete Institutional Review Board (IRB) document including all information letters, research procedures, and measures.

I understand the following:

- 137 students will be participating in this study. All participants will be current sixth, seventh, and eighth grade choir members.
- The purpose of this exploratory research is to investigate factors affecting choral music preferences of adolescents.
- Mrs. Dodd will not interrupt students' class schedules to conduct her research.
- Mrs. Dodd will use coding procedures to ensure data collected from subjects remains confidential, and she will be entirely removed from the coding process.
- Because the tasks Mrs. Dodd will have students complete are part of regularly practiced educational methods in music and social studies curricula, information letters will be sent home describing the content for the research procedures and the educational validity of the methods used. No consent forms will be collected.
- Mrs. Dodd may use the collected data in future presentations and publications, but will not use the names of any students, Xxxx Middle School or the Xxxxxxx School District.

I hereby give permission for Mrs. Dodd to access students of Xxxx Middle School to participate in her dissertation research project as described in the IRB documentation.

Sincerely,

Brian Xxxxxx  
Execute Director, Office of Accountability and Technology  
Xxxxxxx School District

**(I removed school district letterhead to protect the identity of the participants)**

TO: Temple University Institutional Review Board  
RE: Title: Effects of Curricular Content on the Choral Music Preferences of Adolescents

**Principal Investigator:** Alison Reynolds, Ph.D., Department of Music Education and Therapy

Boyer College of Music and Dance, Temple University  
2001 N. 13<sup>th</sup> Street, Philadelphia, PA 19122

Contact Information: 215-204-1660 reynolda@temple.edu

**Student Investigator:** Jennifer M. Dodd, Ph.D. Candidate in the Department of Music Education and Therapy

FROM: Kristin Xxxxx

DATE: March 16, 2011

Jennifer M. Dodd is currently employed as a general/vocal music teacher at Xxxx Middle School. I have reviewed Mrs. Dodd's complete Institutional Review Board (IRB) document including all information letters, research procedures, and measures.

I understand the following:

- 137 students will be participating in this study. All participants will be current sixth, seventh, and eighth grade choir members.
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- Mrs. Dodd may use the collected data in future presentations and publications, but will not use the names of any students, Xxxx Middle School or the Xxxxxxx School District.

I hereby give permission for Mrs. Dodd to access students of Xxxx Middle School to participate in her dissertation research project as described in the IRB documentation.

Sincerely,

Kristin Xxxxx, Principal  
Xxxx Middle School

APPENDIX B  
IRB PROTOCOL AND IRB APPROVAL LETTERS

TO: Richard Throm, Program Manager and Coordinator  
Institutional Review Board  
3340 North Broad Street-Suite 304 (509-00)  
Philadelphia, PA 19140  
RE: Request for Protocol Review

FROM: **Principal Investigator: Alison Reynolds**, Ph.D., Associate Professor of Music  
Education, Department of Music Education and Therapy  
Boyer College of Music and Dance  
Temple University, 2001 N. 13<sup>th</sup> Street, Philadelphia, PA 19122  
Contact Information: 215-204-1660      reynolda@temple.edu

**Student Investigator: Jennifer M. Dodd**, Ph.D. Candidate  
Department of Music Education and Therapy  
Temple University, Philadelphia, PA  
Contact Information: 610-737-6802      jenniferdodd@temple.edu

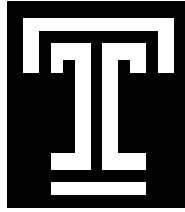
DATE: March 29, 2011

Dear Mr. Throm,  
Dr. Reynolds and I (Jennifer Dodd) are submitting the following packet for protocol review by  
Committee B. The pages immediately behind this cover letter show that I have successfully  
completed the Social/Behavioral Research Course and Refresher Course, and am eligible to  
conduct such research.

The packet contains:

IRB Committee B Request for Protocol Review  
Appendix A— Letters Granting Permission to Conduct Research with Students  
Appendix C— Information Letters Explaining Research to Parents/Guardians  
(English and Spanish)  
Appendix D— Initial Preference Indicator (*IPI*)  
Appendix E— Survey for Choral Music Experts to Rate *IPI* Music Selections  
Appendix F—Treatment Group 1—Music Concept-Based Preference Indicator (*MCBPI*)  
Appendix G—Treatment Group 2—Sociocultural-Based Preference Indicator (*SCBPI*)  
Appendix H— List of Sources Consulted for Music Content and Sociocultural Information  
Appendix I— Treatment Group 3—Discussion-Based Preference Indicator (*DBPI*)  
Appendix J—Information Letters Explaining Pilot Test to Parents/Guardians  
(English and Spanish)  
Appendix K—Information Letters Explaining MEIM to Parents/Guardians  
(English and Spanish)  
Appendix L—Multigroup Ethnic Identity Measure  
Appendix M—Permission to Use Copyrighted Multigroup Ethnic Identity Measure  
Appendix N— Diagram of Seating Arrangements for Testing Sessions Two and Three

Thank you for your consideration in this matter.  
Jennifer Dodd



**TEMPLE UNIVERSITY**  
Office of the Vice President for  
Research  
**Institutional Review Board**  
**Committee B**  
(215) 707-8757 Fax: (215) 707-8387  
[www.research.temple.edu/irb](http://www.research.temple.edu/irb)

**COMMITTEE USE  
ONLY  
PROTOCOL  
NUMBER**

**REQUEST FOR PROTOCOL REVIEW (BEHAVIORAL & SOCIAL SCIENCES)**

**I. PRINCIPAL INVESTIGATOR – IF STUDENT RESEARCH, ADVISOR IS PRINCIPAL INVESTIGATOR**

<b>NAME, DEGREE</b> Alison Reynolds, Ph.D.	<b>AFFILIATION WITH TEMPLE</b> Associate Professor of Music Education	<b>PHONE</b> 215-204-1660	<b>FAX</b> 215-204-1982
<b>SCHOOL/COLLEGE, CENTER/DEPARTMENT, AND SECTION</b> Boyer College of Music and Dance/ Department of Music Education and Therapy		<b>TEMPLE EMAIL (REQUIRED)</b> <a href="mailto:Alison.reynolds@temple.edu">Alison.reynolds@temple.edu</a>	
<b>PREFERRED MAILING ADDRESS</b> Boyer College of Music and Dance, Philadelphia, PA 19122			
<b>ACCESSNET ID (REQUIRED)</b> reynolda@temple.edu		<b>9 DIGIT TUID (REQUIRED)</b> 904754686	
<b>SIGNATURE OF PRINCIPAL INVESTIGATOR - IF STUDENT RESEARCH, ADVISOR IS PRINCIPAL INVESTIGATOR</b> Signature: _____  Printed Name: Alison M. Reynolds			<b>DATE</b> 3/25/11

**II. STUDENT INVESTIGATOR – TEMPLE STUDENT**

<b>NAME, DEGREE</b> Jennifer M. Dodd	<b>AFFILIATION WITH TEMPLE</b> Graduate Student	<b>PHONE</b> 610-737-6802	<b>FAX</b>
<b>SCHOOL/COLLEGE, CENTER/DEPARTMENT, AND SECTION</b> Boyer College of Music and Dance/ Department of Music Education and Therapy		<b>TEMPLE EMAIL (REQUIRED)</b> <a href="mailto:jenniferdodd@temple.edu">jenniferdodd@temple.edu</a>	
<b>PREFERRED MAILING ADDRESS</b> 130 Jeffrey Lane, Northampton, PA 18067			
<b>ACCESSNET ID (REQUIRED)</b> tua63490		<b>9 DIGIT TUID (REQUIRED)</b> 910679464	

<b>SIGNATURE OF STUDENT RESEARCHER</b>	<b>DATE</b>
Signature: _____	3/25/11
Printed Name: Jennifer M. Dodd	

### III. PROJECT CATEGORY

<input type="checkbox"/>	Faculty Research	<input checked="" type="checkbox"/>	Dissertation Research
<input type="checkbox"/>	Master's Research	<input type="checkbox"/>	Other Graduate Research
<input type="checkbox"/>	Undergraduate Research	<input type="checkbox"/>	Undergraduate Independent Study
<input type="checkbox"/>	Undergraduate Course Requirement	<input type="checkbox"/>	Administrative Research
<input type="checkbox"/>	Other (please specify):		

### IV. PROJECT DATA

#### Effects of Curricular Content on the Choral Music Preferences of Adolescents

<b>FUNDING AGENCY</b> NA	<b>PROPOSED STARTING DATE</b> May 16, 2011	<b>ESTIMATED DURATION</b> 7 months
<b>STUDY LOCATIONS</b> Xxxx Middle School (Xxxxxxx, PA)		
<b>IS DATA FOR THIS STUDY BEING OBTAINED FROM ANOTHER SOURCE?</b> X No    Yes		
<b>IF YES, IDENTIFY THE SOURCE AND PROVIDE DOCUMENTED PERMISSION TO USE THE DATA.</b>		

### PLEASE NOTE

IF YOUR PROTOCOL IS DETERMINED TO REQUIRE FULL COMMITTEE REVIEW, YOU WILL BE REQUESTED TO PROVIDE ADDITIONAL COPIES (20 TOTAL) FORWARD THREE (3) COPIES OF THIS FORM WITH PROTOCOL AND CONSENT FORM(S) TO:

RICHARD THROM, DIRECTOR, OFFICE FOR HUMAN SUBJECTS PROTECTION  
PROGRAM MANAGER & COORDINATOR, IRB  
STUDENT FACULTY CONFERENCE CENTER  
3340 NORTH BROAD STREET – SUITE 304  
PHILADELPHIA, PENNSYLVANIA, 19140

## IRB Committee B Request for Protocol Review

**Title: Effects of Curricular Content on the Choral Music Preferences of Adolescents**

**Principal Investigator: Alison Reynolds, Ph.D., Department of Music Education and Therapy, (215) 204-1660, reynolda@temple.edu**

**Student Investigator: Jennifer M. Dodd, Ph.D. Candidate in the Department of Music Education and Therapy, (610) 737-6802, jenniferdodd@temple.edu**

### **Part I: Characteristics of Potential Subjects**

**A. About how many subjects will you need? Please include the number of females and males you wish to recruit.**

All 137 members (109 Females, 28 Males) of my middle school chorus are eligible to participate in this exploratory research. Because of the unequal numbers of females and males in the sample, the majority of subjects will be female.

**B. Describe the potential subjects in terms of gender, age range, ethnic group, economic status, and any other significant descriptors.**

My potential subjects will be students from sixth, seventh, and eighth grades who are chorus members at Xxxx Middle School in Xxxxxxx, Pennsylvania. Potential subjects will be 11 to 15 years old. According to the Xxxxxxx School District's Office of Accountability and Assessment, the demographics of the middle school are as follows: 62.3% Hispanic, 18.6% White, 17.8% Black, and 1.3% Asian. The demographics of students who are chorus members mirror the overall school population. The socioeconomic status of the potential subjects is middle and lower class. (84.8% of students qualify for free or reduced lunch.)

**C. Indicate any special subject characteristics.**

None anticipated.

**D. What is the general state of mental and physical health of the subjects?**

All subjects are healthy.

**E. Describe how you will gain access to these potential subjects.**

I am the chorus director and researcher for this proposed project. Upon permission from IRB Committee B, I (Jennifer Dodd) will administer the procedures with students from my middle school chorus—Xxxx Middle School in XXXXXXXX, Pennsylvania.

The following people have given permission for me to conduct this research with my students, upon permission from the IRB:

- Mr. Brian XXXX—Executive Director of Academic Accountability/Technology for the XXXXXXXX School District
- Ms. Kristin XXXXXX—Principal of XXXX Middle School  
*(Please see attached letters granting permission in Appendix I.)*

Subjects will be students who are in sixth, seventh, or eighth grade and are chorus members in the 2010-2011 school year. Membership in chorus is voluntary and contingent upon appropriate behavior and grades in core subjects (i.e., math, reading, science). Chorus is a graded activity at XXXX. I base my grades on attendance and participation during rehearsals, and attendance at our two major concerts. Students' participation in this study is part of the regular activities of my chorus classroom, and will not affect their grades in any way.

I am the director of two choruses at XXXX Middle School: a sixth grade chorus and a combined seventh and eighth grade chorus. One week prior to our Spring Concert on May 12<sup>th</sup> during a rehearsal in the school's auditorium, I will give my sixth grade chorus members an information letter describing the content for the research procedures and the educational validity of the methods used in my study. One week prior to our Spring Concert during a rehearsal in the school's auditorium, I will give my seventh grade chorus members an information letter describing the content for the research procedures and the educational validity of the methods used in my study. *(Please see Appendix C for information letters to parents/guardians.)* Even though I am distributing these letters before the Spring Concert, I will not begin to collect data or use the data until after the concert is over. Once the concert is over, I will assign final grades. After I have submitted the grades (May 16<sup>th</sup>), I will conduct my study.

The information letter describes the project and what type of instruction students will receive as part of my exploratory research. It also explains what I will do with the anonymously collected data, and provides parents/guardians with a contact number if they have any questions about the educational methods used. Because all official correspondence with parents/guardians in the XXXXXXXX School District is sent home in both English and Spanish, I will provide students with an information letter in both English and Spanish.

At XXXX Middle School, teachers in core subjects (i.e., math, reading, science), and related arts subjects (i.e., music, art, health) give instruction and course materials solely in English to all students regardless of English proficiency. Because students are

expected to converse in English, all directions and instructional content used during testing sessions will be given in English only. Trusted Spanish translators employed by the school will be available to students needing translation of directions and instructional content during individual testing sessions if necessary.

**F. How will subjects be selected or excluded from the study?**

Because the tasks I will have students complete as part of this study will take place in a commonly accepted educational setting and are a part of regularly practiced educational methods in music and social studies curricula, I will collect data from all 144 of my sixth, seventh, and eighth grade chorus members. I will not know the identities or responses of individual students because of the coding procedures I will use (described in *Part II-B* under *Testing Session 1*, “Coding Procedures,” *Testing Session 2*, “Coding Procedures,” and *Testing Session 3*, “Coding Procedures”). I will also analyze and report data in aggregate so individual’s confidentiality will not be breached.

**G. If subjects are from an institution other than Temple University, please indicate the office responsible for granting access to the subjects.**

Please see the list of people granting permission to conduct research with subjects in *Part I-E*, and the letters granting permission in Appendix A.

**H. If the subjects are children, anyone suffering from an unknown psychiatric condition, or legally restricted, please explain why it is necessary to use these persons as subjects.**

I am studying sixth, seventh, and eighth grade students because the purpose of this study is to investigate effects of curricular content on middle school choral music students’ choral music preferences.

**Part II: Experimental or Research Procedures**

**A. Describe the objectives and/or goals of your research.**

The purpose of this exploratory research is to investigate factors affecting choral music preferences of adolescents.

There are six research questions guiding this study:

1. How are middle school students’ preferences for choral arrangements of folk music grouped?

The next four research questions are dependent on the distribution of scores on the *Initial Preference Indicator (IPI)* and the number of subscales emerging from factor analysis of the *IPI*. If distribution of *IPI* scores is normally distributed and one or more *IPI* subscales emerge, I will use the research questions found in the column on the left in the table. If distribution of *IPI* scores is multimodal and two or more *IPI* subscales emerge, I will use the research questions found in the column on the right in the table.

<b>Normally Distributed <i>IPI</i> scores One or more <i>IPI</i> subscales</b>	<b>Multimodally Distributed <i>IPI</i> scores Two or more <i>IPI</i> subscales</b>
<p>Examine preference for <i>IPI</i> subscale score at outset compared to preference score after intervention to answer these questions:</p> <ol style="list-style-type: none"> <li>2. Is there a significant main effect of type of curriculum content instruction on middle school choral students' choral music preference scores (between subjects)?</li> <li>3. Is there a significant main effect of time on middle school choral students' choral music preference scores (within subjects)?</li> <li>4. Is there a significant type of curriculum content X time interaction?</li> <li>5. Descriptively, within each ethnic group, does strength of identity relate differently to growth in scores in different treatments?</li> </ol>	<p>If there are clear categories of preference (e.g., High, Low; High, Medium, Low), then:</p> <ol style="list-style-type: none"> <li>2. Is there a significant main effect of type of curriculum content instruction on middle school choral students' choral music preference category (H, M, L; between subjects)?</li> <li>3. Is there a significant main effect of time on middle school choral students' choral music preference category (pre-test to posttest, within subjects)?</li> <li>4. After splitting by curriculum content, is there a significant effect of time on middle school choral students' choral music preference category (pre-test to posttest, within subjects)?</li> <li>5. Descriptively, within each ethnic group, does strength of identity relate differently to shift in categories (H, M, L) in different treatments?</li> </ol>

6. How do middle school students describe their reasons for their preference?

**B. Please describe the intended experimental or research procedure. This should include a description of what the subject will experience or be required to do. Please attach a copy of all questionnaires or instruments to be used.**

### **Past Findings and Relevant Research**

Today's schools are becoming increasingly culturally diverse. As a result, many educators have focused their attention on developing multicultural curriculum content and improving educational strategies to better teach ethnic minority students and to promote a positive image of different cultures to all students (Banks, 2005a; Campbell, 2000; Gay, 2000). Much progress has been made; however, some educators still argue that teachers must do more than just incorporate multicultural material into their curricula when it is convenient. Instead, they should engage in what Geneva Gay (2000) calls "culturally responsive teaching." Culturally responsive teaching differs from conventional ways of teaching in that "students are taught their cultural heritages and positive ethnic identity development along with math, science, reading, critical thinking, and social activism" (Gay, 2002, p. 110).

Music educators formally recognized the need for and importance of teaching culturally diverse music in the Tanglewood Declaration (Choate, 1968) and again in the National Standards in Music Education (Music Educators National Conference, 1994). Throughout the 1980s and 1990s, music educators pushed for better methods and materials to teach multicultural music, and stressed the need for teacher training in multicultural music (Fung, 1995). More recently, the participants of *Vision 2020: The Housewright Symposium on the Future of Music Education* (Madsen, 2000) called for music education programs of the twenty-first century to include a wider array of musical repertoire that may appeal to a more diverse public, and motivate children to continue making music into adulthood.

Unfortunately, there are few K-12 music teachers trained specifically to teach music from different world cultures (Campbell, 1992; Edwards, 1998; Reeder-Lundquist, 1991; Teicher, 1997). Music teachers who are willing to incorporate music from different cultures in their classrooms may find that some cultures are not well-represented in music textbooks or music repertoire lists, or that composers may arrange folk songs in ways that are drastically different from what a native listener would encounter (Goetze, 2000; Gratto, 2005). Choral directors may avoid certain world music pieces because they are unfamiliar with the language or musical style (Apfelstadt, 2000; Kelly & Van Weelden, 2004). Even when editors of choral works provide a pronunciation guide and translation of the text, they may not offer any background information about the song's cultural significance—information that may help students better express the meaning of the song (Goetze, 2000).

A goal of many choral music educators is to develop independent musicianship in students and to guide them to become knowledgeable in a variety of musical traditions and performance practices. Unfortunately, many choral directors may feel pressured to prepare groups for multiple performances, festivals, and competitions. Out of necessity,

they focus on perfecting the musical characteristics of the pieces (e.g., pitches, rhythm, phrasing, dynamics), and often ignore or mention in passing the extra-musical meaning of choral pieces. Some choral directors may believe that any in-depth instruction that diverts attention from learning and preparing songs for performance may be time-consuming (Strand, 2003), and, depending on the activity, may increase the number of off-task students (Brendell, 1996; Yarbrough & Madsen, 1998). Undoubtedly, guiding students to a deeper understanding of a song's musical principles and cultural meaning does take time; however, having students actively respond to the music (verbally or non-verbally) and learn about the meaning and cultural significance of song lyrics are important to creating an enthusiastic (Freer, 1992) and more expressive ensemble (Fisher, 1988). Engaging students with choral music on a deeper level of understanding is also key to providing students with "relevancy, personal investment, and ownership [of the music] that may keep them connected to choral music throughout their lives" (Frey-Stegman, 2000, p. 20).

One way choral music educators can make their programs more relevant to their students is to teach music that speaks to students' personal identity. Ethnic identity is an important component of one's identity and self-concept (Phinney, 1990). Because identity formation is very important during adolescence, it follows that adolescents' connection to their ethnic group makes up an integral part of their sense of identity (Phinney, 1992). This is true whether adolescents are in the ethnic majority or minority. What researchers have found that is different between ethnic group members is the strength of the connection to the ethnic group. Highly identified individuals tend to evaluate culturally similar groups more positively than threatening out-groups (Valk & Karu, 2001). Adolescents whose parents are from two distinct ethnic groups may consider themselves an equal member of the two groups, or may ignore one ethnic group in favor of the other (Phinney, 1990). Whites of European descent living in America who may have no direct connection to their heritage, may find it difficult to associate with an ethnic group, or may believe they have no culture at all (Glazier & Seo, 2005). Kaser and Short (1997) found that students do not always view themselves from a cultural lens, but how they fit into "kid culture" (p. 59). "Kid culture" refers to the idea that all adolescents struggle with self-identity issues regardless of culture, and this struggle can unite adolescents into a similar social group. No matter what ethnic group a student identifies with, "the more we know about a student's level of identification with a particular group . . . , the more accurately we can predict, explain, and understand the student's behavior in the classroom" (Banks, 2005b, p. 14).

Choral directors must not focus solely on the music styles that are relevant to their students and their students' ethnic backgrounds. Instead, they must acknowledge that there are many different cultures and music styles in the world. Choral directors should teach all students not only Western art music, but also music from diverse cultures and perspectives to promote sensitivity and to address stereotypes. For decades, music educators have attempted to affect their students' preference for different music styles using repetition (Hargreaves, 1984; Keston, 1954), guided listening (Larson, 1971;

Prince, 1974; Hornyak, 1966; Zalanowski, 1986), and instruction (Shehan, 1984, 1985) with a variety of results. A general conclusion that can be made about the aforementioned studies is that instructing students about the music they are learning is more effective at changing preferences than simple repeated listenings. Additionally, the effectiveness of the guided listening may depend on the learning style of the listener (Zalanowski, 1986).

With the exception of Shehan's studies, none of the studies mentioned above focused on music from non-Western cultures. General studies on preference for world music styles reveal that students with high preference for world music tend to have positive multicultural attitudes (Fung, 1994), and that students tend to enjoy styles most closely identified with their own ethnic group (Fung, 1996; LeBlanc & Sherrill, 1986; Morrison & Yeh, 1999). Students prefer world music that is tonal-centered and has fast tempi (Fung, 1996), and they also prefer instrumental music to vocal music presumably because of the barrier of unfamiliar languages in world music (Walker, 2006), and the negative stereotypes that language can carry (Abril, 2002; Stafford, Jenckes, & Santos, 1997).

Because choral directors must teach different languages if they wish to include music of different cultures into their curriculum, it is important to know what type of instruction can modify students' preferences for world music, and eliminate negative stereotypes. Researchers have found that instruction that incorporates sociocultural aspects of music is more effective at promoting positive multicultural attitudes than instruction that focuses solely on musical characteristics (Abril, 2003, 2005, 2006; Edwards, 1998). Abril (2006) goes further to recommend that educators engage students in discussions about stereotypes and sociocultural issues to lessen negative reactions to the music. And while some choral educators may believe that discussing ethnic issues in the classroom is difficult, time-consuming, and inappropriate, it is a task that is important nonetheless to promote understanding that enhances learning for all (Dillon, 1994; Kaser & Short, 1997; Yob, 1995). Therefore, the purpose of this exploratory research is to investigate factors affecting choral music preferences of adolescents.

### **Procedures**

After obtaining permission from the IRB Committee B, I will send information letters about the study (in English and Spanish) with students as described in *Part I-E*.

Upon completion of the Spring Concert and submission of final grades for chorus, the guidance counselor will alphabetize all subjects' last names (not regarding ethnicity, gender, age, or experience). Using a random number table, the guidance counselor will randomly assign subjects to one of three intervention groups. The interventions I will use in the three groups are acceptable methods for teaching music concepts, and all subjects will receive equal treatment and instruction in all three groups.

## **Testing Session 1**

Subjects in all three intervention groups will participate in three testing sessions. The first testing session will occur as part of subjects' social studies classes. The social studies teachers for all three grade levels at my school teach lessons on world cultures, ethnicities, and personal identity. As part of one of these lessons, the social studies teachers will administer the *Multigroup Ethnic Identity Measure* (Roberts, Phinney, Masse, Chen, Roberts, & Romero, 1999) to all students. (*Please see Appendix M for permission to use this copyrighted measure.*) One week prior to administration of the test, the social studies teachers will give all their students an information letter describing the content for the research procedures and the educational validity of the methods used in my study. (*Please see Appendix K for information letters to parents/guardians.*)

### ***Multigroup Ethnic Identity Measure***

The *Multigroup Ethnic Identity Measure (MEIM)*, will take 15 minutes to take and collect. Phinney (1992) developed the *MEIM* for use with diverse ethnic populations of high school- and college-aged students. Roberts, et. al. (1999) subsequently tested its use and reliability with 5,496 sixth, seventh, and eight grade students from more than 20 different ethnic groups. Reliability coefficients were above .80 for all ethnic groups. (*Please see Appendix L for the MEIM.*)

### **Design of the test.**

The *MEIM* consists of 12 items assessing “positive ethnic attitudes and sense of belonging; ethnic identity achievement, including both exploration and resolution of identity issues; and ethnic behaviors or practices (Phinney, 1992, p. 164). It also contains three questions that ask subjects to identify to which ethnic group they consider themselves, their mother, and their father to be a part; however, I removed the two questions about parents' ethnicities in case subjects felt awkward answering those questions, and because I determined that they did not pertain to the current study.

### **Administration procedures.**

**Coding procedures.** To ensure anonymity of responses, the social studies teachers will complete a coding process. On the day of the test, they will give every student in each of their classes a sharpened pencil with a new eraser, a security tinted envelope, and the *MEIM*<sup>21</sup>. They will instruct the students to write the same pseudonym on each of three labels using the following directions:

*You should have in front of you a pencil, three blank labels, an envelope, and a “How Do I Feel About My Culture?” paper. To keep your answers private, I want you to think of a code name. Make sure your code name does not provide any clues as to who you are. Good code names would be your pet’s name, the name of an animal, or your favorite cartoon character. And, to make sure your code name isn’t the same as anyone else’s, your code name should have three*

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<sup>21</sup> The *Multigroup Ethnic Identity Measure* is called “How Do I Feel About My Culture?” on subjects' copies of the measure.

numbers, too. Bad code names are nicknames that I might know you by, or a shortened version of your name. Don't share your code name with anyone.

Once you think of your code name, write the same code name on each of the three blank labels. Please write neatly. When subjects are finished writing code names on the labels, state the following—Now, find the “How Do I Feel About My Culture?” booklet. PAUSE. Find the rectangle at the top of it. PAUSE. Peel one label, and stick it in that rectangle. Leave the other two labels alone.

When subjects are finished placing the labels on the test booklet, state the following—Now, open the envelope, and put the two labels into the envelope. Lick the envelope flap, and seal the envelope. PAUSE. Write your real first and last name on the outside of the envelope. Please write neatly. When you are finished, quietly raise your hand. I will pick up the envelopes, and keep them for another time. Please wait quietly. Thank you.

The teachers will collect the envelopes. Later, they will separate the envelopes with the names of chorus students to be used at the chorus students' second two testing sessions. Social studies teachers will keep the tests and envelopes of all other students, and will discard them at the end of their unit on world cultures and ethnicity. I will be completely removed from the coding process, and I will have no knowledge of the names of the subjects to which the code names belong.

**Test directions.** After the coding procedures are complete, social studies teachers will read aloud the directions for the *MEIM*. Subjects can read the same text provided on subjects' test sheets. The directions are as follows:

*In this country, people come from a lot of different cultures and there are many different words to describe the different backgrounds or ethnic groups that people come from. Some examples of the names of ethnic groups are Hispanic, Black, Asian-American, Native American, Irish-American, and White. These statements are about your ethnicity or your ethnic group and how you feel about it or react to it. (Roberts, et. al., 1999).*

*Use the numbers below to indicate how much you agree or disagree with each statement.*

**1 means “I strongly disagree with the statement.”**

**2 means “I somewhat disagree with the statement.”**

**3 means “I somewhat agree with the statement.”**

**4 means “I strongly agree with the statement.”**

*Read each statement and circle your answer.*

The teacher will read each statement to the students, and will give students 8 seconds to respond to each statement.

Scoring procedures. Scores on each of the 12 items of the *MEIM* range from 1 to 4. I will calculate the mean of the 12 items for an overall ethnic identity score ranging from 1 (low ethnic identity) to 4 (high ethnic identity) for each subject. I will use the mean score on the *MEIM* to separate subjects within each ethnic group according to low ethnic identity and high ethnic identity. I will not score the final question about subjects' ethnic group, but will use it to collect descriptive data about subjects' ethnicity.

### **Testing Session 2**

I will schedule the other two testing sessions for my chorus students during Activity Period, which is a 45-minute period at the end of the school day that is used for activities (i.e., band, chorus, student government, photo lab), and for students to make up tests and homework. I will schedule the tests on days when chorus rehearsals are normally held. Scheduling the tests on these regular rehearsal days will increase the likelihood that my study will not interfere with instruction in any of the subjects' classes, and that subjects will not miss school work. If subjects are unable to attend the testing sessions or are absent from school on the day of their scheduled testing, I will offer one make-up testing session for each intervention group, following identical coding and administration procedures.

After the guidance counselor has assigned subjects to intervention groups, I will provide each with hall passes detailing the dates and times of their two testing sessions. The hall passes serve as permission slips to excuse subjects from their Activity Period homerooms.

The day before each testing session, I will send an email to the entire staff of Xxxx Middle School with a list of students who are to attend each session. Then, prior to Activity Period on each testing session day, one of the secretaries will make an announcement to remind subjects to report to the library for testing.

For all testing sessions, I will use a Technics stereo receiver and Sony CD player with high quality JBL speakers to play the music preference listening tests for the subjects.

### ***Initial Preference Indicator***

#### **Design of the test**

I used methods and findings from past research studies, repertoire suggestions from a variety of sources within the choral music profession, and feedback from colleagues who teach choral and general music in my district to construct my test. I will

pilot the test and procedures with sixth, seventh, and eighth grade students in my general music classes as part of a lesson on music of different cultures (*Please see Appendix J for information letter to parents/legal guardians for the pilot test.*) The purpose of the pilot test is to have my guidance counselor practice coding procedures, to check if students understand directions, and to determine if I provided enough time for students to listen and respond to test statements. I will also use the aggregate data to calculate the reliability of the test using Cronbach's alpha.

The *IPI* consists of eight short music excerpts from choral arrangements of folk songs originating from the following cultures: Latin American/Caribbean, African, Asian, and American (*Please see Appendix D for the IPI.*) I chose to select folk songs from Latin American/Caribbean, Asian, and American cultures because a majority of my subjects are members of these cultures, and because researchers have found that students tend to rank folk music from Latin American/Caribbean and African cultures higher than folk music from Asian (Fung, 1996; Shehan, 1985) and American (McCrary, 2000) cultures.

To determine which choral selections best represented the four cultures, I consulted various choral repertoire lists: the American Choral Directors Association (ACDA) Jr. High and Middle School Repertoire lists (no exclusive World Music list is available from the ACDA website as of the date of this proposal); repertoire suggestions from middle choral directors that were listed on the ACDA's affiliate website—ChoralNet.org; and song lists from *Get America Singing. . . Again!* volumes one and two (1996, 2000), *Experiencing Choral Music*, grades 6-7 and grades 7-9 (Hal Leonard Corporation, 2005), *Choral Connections*, beginning and intermediate levels (Tower, Erck, Phillips, & Wyatt, 1999); and *Silver Burdett Making Music*, grades 6, 7, and 8 (Pearson Education, 2002). I will also contact experts in the field of choral music education to confirm that the selections were authentic representatives of the four cultures. (*Please see Appendix E for the survey for choral music experts to rate the selections.*) I asked the other three middle school choir directors in my district to listen to the selections to confirm whether they were age-appropriate for middle school singers.

Demorest and Schultz (2004) found that when given the choice of arranged (sung by children with authentic instruments) or authentic folk music selections, fifth graders preferred the arranged versions. In light of this research, I chose the eight selections used in the *IPI* because they can all be purchased from major music retailers commonly used by choral directors (i.e., J. W. Pepper, Hal Leonard), and because they are representative of typical choral arrangements for middle school choirs.

I chose the music stimuli used on the *IPI* from pre-recorded folk songs available on public music websites (*Please see Table 1 for the list of songs and sources used for the stimuli.*) Various treble and mixed choirs featuring middle school- and high school-aged students performed seven of the excerpts. Women sounding like adolescents performed one of the excerpts. The choirs sang the selections in the original languages.

Four of the selections have no instrumental accompaniment, three have piano accompaniment, and one has guitar accompaniment. Because past research indicates that children and adolescents prefer music in quick tempi across a variety of styles (Fung, 1996; LeBlanc, 1981; LeBlanc & Cote, 1983; Prince, 1972), I selected songs with tempi ranging from 101 mm. to 154 mm. I determined the order of the eight excerpts using a random number table. The resulting order of cultural origin is Latin American/Caribbean, African, American, Asian, African, American, Asian, Latin American/Caribbean.

To prepare the music stimuli for the test recording, I downloaded audio and video clips from YouTube.com, and audio only clips from Hearchoirs.net and JWPepper.com. Then, I converted the audio and video YouTube files to mp3 files using the program YouTube Downloader (Version 2.6.5). Finally, I imported the music files into Windows Movie Maker (Version 6.0), and created the test.

#### Administration procedures

**Coding procedures.** The second testing session for all treatment groups will take 25 minutes. The first step, the coding process, will take 10 minutes. As subjects enter the library, they will sit at seats that I have marked with a sticker. The placement of the stickers on certain chairs will ensure that subjects are not sitting directly next to each other. (*Please see Appendix N for diagram of seating arrangements for testing session two and three*). Once subjects are seated, two teachers and I will give each subject a sharpened pencil and new eraser, a security tinted envelope, and the *IPI*<sup>22</sup> test booklet. (Extra sharpened pencils with new erasers will be available so subjects will not have to interrupt their testing session if their pencils break). I will leave the room while the guidance counselor conducts the coding procedures.

The guidance counselor and assisting teachers will hand back the sealed envelopes subjects created in subjects' social studies classes. The guidance counselor will then proceed by reading the following directions:

*You should have in front of you a pencil, the envelope you wrote your first and last name on in your social studies class, a new envelope, and a "Choral Music Preference Activity" booklet. Open your envelope. PAUSE. Remove the labels that are in the envelope. PAUSE. Find the rectangle at the top of the booklet. PAUSE. Peel one label, and stick it in that rectangle.*

When subjects are finished placing the label on the test booklet, state the following—*Now, open the new envelope, and put the remaining label into the envelope. Lick the envelope flap, and seal the envelope. PAUSE. Write your real first and last name on the outside of the envelope. Please write neatly. When you are finished, quietly raise your hand. Ms. Smith, Miss Jones, or Mrs. Miles*

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<sup>22</sup> The *Initial Preference Indicator* is called the *Choral Music Preference Activity* on subjects' copies of the measure.

*will collect your sealed envelope and your empty envelope. Please wait quietly. Ms. Smith will keep the envelope with your remaining label until next time.*

Teachers will monitor subjects to make sure subjects follow all directions. I will be completely removed from the coding process, and I will have no knowledge of the names of the subjects to which the code names belong.

**Test directions.** After the coding procedures are complete, the guidance counselor will tell me when to return to the library to continue with the test administration. I will start the CD recording. A reader on the recording will read aloud to the subjects the directions for the *IPI*. Subjects can read the same text provided on subjects' test sheets. The directions are as follows:

*Today, you will listen to eight short music selections. After you have heard each selection, I want to know how much you agree with two statements:*

- 1. I like this song.<sup>23</sup>*
- 2. I would like my chorus to sing this song.<sup>24</sup>*

*Look at the row with the words "Sample Selection A." Find the words **Strongly Disagree, Disagree, Agree, and Strongly Agree**. Notice the number in the column under each of those words.*

*After you hear the song in each selection, read the two statements. Circle the number that best describes your answer. Use the following scale:*

- 1 means "**I strongly disagree with the statement.**"*
- 2 means "**I somewhat disagree with the statement."***
- 3 means "**I somewhat agree with the statement."***
- 4 means "**I strongly agree with the statement."***

*Listen to the entire music selection before giving your answers. Please give an honest answer for each statement. As you are listening, make sure you don't make faces or say comments about the music that might let others know how you feel. Remember, I will not share your answers with anyone. Let's practice. Sample Selection A.*

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<sup>23</sup> Asking subjects to respond on a Likert-type scale to statements such as this is common in music preference research (McCrary, 1993, 2000; McCrary & Gauthier, 1995; Morrison 1993, 1998; Rentz, 1994).

<sup>24</sup> Most music preference research has not focused specifically on students who participate in choirs. Rentz (1994) conducted one such study. She asked select and non-select choir members to listen to music selections and respond to the statement, "I would like my choir to sing this song."

Subjects will hear a sample selection that is 30 seconds in length<sup>25</sup>. After the sample excerpt, a reader on the recorded test will say:

*Now respond to number one under Sample Selection A: "I like this song."*

Subjects will have eight seconds to respond. Next, a reader on the recorded test will say:

*Now respond to number two under Sample Selection A: "I would like my chorus to sing this song."*

Subjects will have eight seconds to respond. After subjects respond to statement two, a reader on the recorded test will read the following directions which are also printed on the test booklets:

*Look at your answers for statement number one. If you circled "1," you "really didn't like" the song. If you circled "2," you "didn't like" the song. If you circled "3," you "like" the song. If you circled "4," you "really like" the song.*

*Look at your answers for statement number two. If you circled "1," you "really don't want" the chorus to sing this song. If you circled "2," you "don't want" our chorus to sing the song. If you circled "3," you "want" our chorus to sing the song. If you circled "4," you "really want" our chorus to sing the song. If you need to change your answer, you may. Please erase completely your first answer so it's clear to me which number you meant to circle.*

*Please turn the page.* Subjects will have three seconds to turn the page. Then, the reader on the recording will continue: *Let's practice again. Sample Selection B.*

Subjects will hear a second sample selection that is 32 seconds in length. After the second sample excerpt, a reader on the recorded test will say:

*Now respond to number one under Sample Selection B: "I like this song."*

Subjects will have eight seconds to respond. Next, a reader on the recorded test will say:

*Now respond to number two under Sample Selection B: "I would like my chorus to sing this song."*

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<sup>25</sup> I used the musical phrase to determine the length of each excerpt. Most music preference researchers acknowledge the short attention spans of children and adolescents, and favor using excerpts ranging from 21 to 52 seconds in length with a mean length of 36 seconds (Fung, 1996; LeBlanc, 1981; LeBlanc, Sims, Siivola, Obert, 1996; Walker, 2006). I will use my pilot test to confirm that my mean excerpt length of 34 seconds is age-appropriate.

Subjects will have eight seconds to respond. After subjects respond to statement two, a reader on the recorded test will read the following directions which are also printed on the test booklets:

*Look at your answers for statement number one. If you circled "1," you "really didn't like" the song. If you circled "2," you "didn't like" the song. If you circled "3," you "like" the song. If you circled "4," you "really like" the song.*

*Look at your answers for statement number two. If you circled "1," you "really don't want" the chorus to sing this song. If you circled "2," you "don't want" our chorus to sing the song. If you circled "3," you "want" our chorus to sing the song. If you circled "4," you "really want" our chorus to sing the song. If you need to change your answer, you may. Please erase completely your first answer so it's clear to me which number you meant to circle. Now, we are ready to begin. Please listen carefully.*

The eight music excerpts are an average of 34 seconds in length. After each excerpt, a reader on the recorded test will direct subjects to respond to the same two statements used in the sample selections for each of the eight excerpts. The reader will prompt subjects to respond to each statement individually as in the two sample selections. For each excerpt, subjects will have eight seconds per statement to respond.

Scoring procedures. Each selection will have a preference score ranging from 1 (low preference) to 4 (high preference), and a singing preference score ranging from 1 (low preference) to 4 (high preference). Scores on each item of the *IPI* range from 2 to 8. Teachers will assist me in making sure subjects respond only once to each item. If a subject does not respond to either one or both statements for a selection, or responds twice for a statement, I will discard the data for that selection.

I will conduct an exploratory factor analysis to determine how closely the responses to music genres are correlated and to see how many subscales of music genres emerge. Results of factor analysis will determine the overall score on the *IPI*. If, after the exploratory factor analysis, I find there is only one subscale, or if there are multiple subscales and initial preference ratings are normally distributed, I will perform a split plot ANOVA to analyze the data. The number of subscales emerging after the factor analysis will also determine the number of split plot ANOVAs. If I find there are multiple subscales and initial preference ratings are multimodal, then I will perform a chi-square test.

### **Testing Session 3**

The third testing session will take 40 minutes for all three treatment groups. Each treatment group will receive regularly practiced, educationally accepted curricular content in music education. Each treatment is based on a different focus. The first treatment group, *MCBPI*, will have music concept-based content. The second treatment

group, *SCBPI*, will have sociocultural-based content. The third treatment group, *DBPI*, will participate in small group discussions.

### ***Treatment Group 1—Music Concept-Based Preference Indicator (MCBPI)***

Subjects in Treatment Group 1 will take the same listening test of eight music excerpts as found in the *IPI*; however, this time, prior to hearing each excerpt, subjects will hear information that focuses on the music content of the excerpt. (*Please see Appendix F for the Music Concept-Based Preference Indicator.*)

#### Design of the Test

I wrote the prompts for the *MCBPI* from a music concept-based approach. According to Abril (2003), “a concept-based approach to music teaching uses the formal elements of Western music as a framework to acquiring knowledge, understanding, and skills” (p. 18). I consulted various online music encyclopedias, music journals, and general music textbooks to write the prompts. (*Please see Appendix H for full list of consulted sources.*)

I verified the content validity of the prompts by consulting four choral and general music teachers in my district. (*Please see Table 4 for list of cultural concepts defined in the music concept-based prompts.*) To verify content validity, I randomly ordered the eight prompts used for the *MCBPI* and the eight prompts for the *Sociocultural Based Preference Indicator* used for Treatment Group 2. I provided my four experts with Abril’s definitions of music concept-based and sociocultural based approaches. I asked them to read each prompt, label whether the information in the prompt was music concept-based or sociocultural-based, and to provide feedback on the information in the prompts. The four experts labeled all sixteen prompts the way I had intended. One expert commented that the first paragraphs in the music concept-based prompts for *Las Mañanitas* and *Guantanamera* seemed more like sociocultural-based information because of the Spanish words used. I decided that since the Spanish terms referred to musical instruments (*vihuela* and *guitarrón*) and a music style (*guajira*), I would keep those words in the prompts.

I verified that the readability of the prompts and the visual aspects of the printed tests were appropriate for middle school students by consulting my school’s head of the reading and language arts department.

#### Administration procedures

**Coding procedures.** Testing session 2 for Treatment Group 1 will take 40 minutes. The first step, the coding process, will take 10 minutes. As subjects enter the library, they will sit at seats that I have marked with a sticker. The placement of the stickers on certain chairs will ensure that subjects are not sitting directly next to each other. (*Please see Appendix N for diagram of seating arrangements for testing session two and three.*) Once subjects are seated, two teachers and I will give each subject a sharpened pencil and new eraser, and the *MCBPI*<sup>26</sup> test booklet. (Extra sharpened pencils

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<sup>26</sup> The *Music Concept-Based Preference Indicator* is called the *Choral Music Preference Activity* on subjects’ copies of the measure.

with new erasers will be available so subjects will not have to interrupt their testing session if their pencils break). I will leave the room while the guidance counselor conducts the coding procedures.

The guidance counselor and assisting teachers will hand back the sealed envelopes subjects created in the second testing session. The guidance counselor will then proceed by reading the following directions:

*You should have in front of you a pencil, the envelope you wrote your first and last name on during our last meeting, and a “Choral Music Preference Activity” booklet. Open your envelope. PAUSE. Remove the label that is in the envelope. PAUSE. Find the rectangle at the top of the booklet. PAUSE. Peel the label, and stick it in that rectangle. Place the envelope to the side. Ms. Smith, Miss Jones, or Mrs. Miles will collect your empty envelopes.*

Teachers will monitor subjects to make sure subjects follow all directions. I will be completely removed from the coding process, and I will have no knowledge of the names of the subjects to which the code names belong.

**Test directions.** The second step in the second testing session, the *MCBPI*, will take the same length of time to complete as the tests for Treatment Groups 2 and 3—30 minutes. After the coding procedures are complete, the guidance counselor will tell me when to return to the library to continue with the test administration. I will start the CD recording. A reader on the recording will read aloud to the subjects the directions for the *MCBPI*. Subjects can read the same text provided on subjects’ test sheets. The directions are as follows:

*Today, you will learn information about eight short music selections. Then, you will listen to each selection. After you have heard each selection, I want to know how much you agree with two statements:*

- 1. I like this song.*
- 2. I would like my chorus to sing this song.*

*After you hear the song in each selection, read the two statements. Circle the number that best describes your answer. Use the following scale:*

- 1 means “**I strongly disagree with the statement.**”*
- 2 means “**I somewhat disagree with the statement.”***
- 3 means “**I somewhat agree with the statement.”***
- 4 means “**I strongly agree with the statement.”***

*There is also a question for each music clip that asks you to write an answer in your own words. The question is “What do you like or dislike most about the song?” Answering in your own words is important because it will allow you to*

*tell me exactly what you liked or disliked about the songs. Please be as specific in your writing as you can. Don't worry about spelling words incorrectly. Just write neatly so I can read what you were thinking about.*

*Listen to the entire music selection before giving your answers. Please give an honest answer for each statement. As you are listening, make sure you don't make faces or say comments about the music that might let others know how you feel. Remember, I will not share your answers with anyone. If you need to change your answer, you may. Please erase completely your first answer so it's clear to me which number you meant to circle.*

On the recorded test, a reader will read a paragraph with music concept-based information and the lyrics (or translation of the lyrics for songs not in English) prior to each music excerpt. Subjects can read the same text provided on subjects' test sheets. Each music concept-based paragraph and section of lyrics takes an average of one minute and thirty-three seconds to read. Each excerpt is a mean of 34 seconds in length.

After each excerpt, a reader on the recorded test will say:  
*Now respond to number one under Selection Number \_\_\_\_\_ (Song Title): "I like this song."*

Subjects will have eight seconds to respond. Next, a reader on the recorded test will say:

*Now respond to number two under Selection Number \_\_\_\_\_ (Song Title): "I would like my chorus to sing this song."*

Subjects will have eight seconds to respond. Then, a reader on the recorded test will say:

*Now respond to number three under Selection Number \_\_\_\_\_ (Song Title): "What did you like or dislike most about the song?"*

Subjects will have 30 seconds to respond to the open-ended question. After subjects finish responding to the eighth selection, a reader on the recording will say:

*Now, you will answer the questions in part two with a number. Please write the number on the line next to each question. Question number one: "How old are you in years?" (Subjects will have eight seconds to respond). Question number two: "How many years have you participated in chorus?" (Subjects will have eight seconds to respond). You may put your pencils down. You are now finished with the chorus music activity. Thank you for your time, and for answering honestly. Now, please turn your attention to Mrs. Dodd.*

### Scoring procedures.

Each selection will have a preference score ranging from 1 (low preference) to 4 (high preference), and a singing preference score ranging from 1 (low preference) to 4 (high preference). Scores on each item of the *MCBPI* range from 2 to 8. Teachers will assist me in making sure subjects respond only once to each item. If a subject does not respond to either one or both statements for a selection, or responds twice for a statement, I will discard the data for that selection.

I will conduct an exploratory factor analysis to determine how closely the responses to music genres are correlated and to see how many subscales of music genres emerge. Results of factor analysis will determine the overall score on the *MCBPI*. If, after the exploratory factor analysis, I find there is only one subscale, or if there are multiple subscales and initial preference ratings are normally distributed, I will perform a split plot ANOVA to analyze the data. The number of subscales emerging after the factor analysis will also determine the number of split plot ANOVAs. If I find there are multiple subscales and initial preference ratings are multimodal, then I will perform a chi-square test.

I will code subjects' responses to the open-ended question for each selection using the categories developed by Abril (2003). I will code responses "as either musical elements (e.g., beat, rhythm, melody, style, vocal quality, instrumentation); or sociocultural/linguistic elements of the song (e.g., lyrics, language, performer, cultural association)" (p. 73). I will code responses that pass judgment or express emotions as *non-musical*. After I code the responses, I will provide a written description of the types of comments made by subjects in each treatment group.

I will not score the questions from Part 2, but will use the answers to learn background information about the subjects.

### ***Treatment Group 2—Sociocultural-Based Preference Indicator (SCBPI)***

Subjects in Treatment Group 2 will take the same listening test of eight music excerpts as found in the *IPI*; however, this time, prior to hearing each excerpt, subjects will hear information that focuses on the sociocultural significance of the excerpt. (*Please see Appendix G for the Sociocultural-Based Preference Indicator*<sup>27</sup>.)

I wrote the prompts for Treatment Group 2 from a sociocultural-based approach. According to Abril (2003), "a sociocultural approach to music teaching refers to instruction that goes beyond the addition of culturally specific materials to the curriculum, by delving into the *knowledge construction* and *prejudice reduction* dimensions of Banks' (2005b) five dimensional model of multicultural education" (Abril, 2003, p. 18).

The *knowledge construction* dimension of Banks' model of multicultural education refers to teaching students "to understand, investigate, and determine how the implicit cultural assumptions, frames of reference, perspectives, and biases within a discipline influence the ways in which knowledge is constructed within it" (Banks,

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<sup>27</sup> The *Sociocultural-Based Preference Indicator* is called the *Choral Music Preference Activity* on subjects' copies of the measure.

2005b, p.20). Teachers who instruct from this perspective guide children “to think critically about concepts, ideas, and theories and discover alternate perspectives from various cultural positions” (Abril, 2003, p. 22).

*Prejudice reduction* “describes lessons and activities teachers use to help students develop positive attitudes toward different racial, ethnic, and cultural groups” (Banks, 2005b, p. 21). Children often come to school with prejudices and stereotyped images of people from ethnic groups that are different from their own (Banks & Banks, 2004). To combat these stereotypes, Banks (2005b) recommends that teachers construct lessons that include positive images of different ethnic groups.

To construct the prompts, I consulted various online music encyclopedias and cultural newspapers, music journals, and general music textbooks. (*See Appendix H for full list of consulted sources.*) I verified the content validity of the prompts by consulting four choral and general music teachers in my district. (*Please see Table 4 for list of cultural concepts defined in the sociocultural-based prompts.*) I also verified that the readability of the prompts and the visual aspects of the printed tests were appropriate for middle school students by consulting my school’s head of the reading and language arts department.

#### Administration procedures

**Coding procedures.** Testing session 2 for Treatment Group 2 will take 40 minutes. The first step, the coding process, will take 10 minutes. Coding procedures are identical to those used for the *MCBPI*.

**Test directions.** The second step in the second testing session, the *SCBPI*, will take the same length of time to complete as the tests for Treatment Groups 1 and 3—30 minutes. Test directions for the *SCBPI* are identical to those used for the *MCBPI*.

#### Scoring procedures.

Scoring procedures for the *SCBPI* are identical to those used for the *MCBPI*.

#### ***Treatment Group 3—Discussion-Based Preference Indicator (DBPI)***

Subjects in Treatment Group 3 will take the same listening test of eight music excerpts as found in the *IPI*; however, this time, prior to hearing each excerpt, subjects will take part in small group discussions about music and stereotypes. (*Please see Appendix I for the Discussion-Based Preference Indicator.*<sup>28</sup>)

I wrote the prompt for the *DBPI* based on Abril’s (2003, 2005, 2006) research that suggests adolescents may become more positive towards music from foreign cultures if teachers openly discuss the sociocultural significance of music and the stereotypes that an unfamiliar language carries with it. Kaser and Short (1997) suggest that “dialogue focuses on inquiry and critique and takes learners beyond their own ideas to consider new perspectives and ways of viewing the world” (p. 63).

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<sup>28</sup> The *Discussion-Based Preference Indicator* is called the *Choral Music Discussion and Preference Activity* on subjects’ copies of the measure.

North and Hargreaves (1999) found that adolescents rated fans of the musical styles they themselves liked more favorably than the fans of musical styles they did not like. They also found that adolescents have clear notions about characteristics of people who listen to different musical styles. The discussion prompt I created for the *DBPI* focuses on defining the word stereotype, discussing how stereotypes manifest themselves in music, and describing how one may feel when being discriminated against through his/her music style choices. This prompt fits Banks' (2005b) *knowledge construction* and *prejudice reduction* dimensions of multicultural education as its intention is to encourage students to recognize and confront the stereotypes that may exist for different music styles.

Administration procedures.

**Coding procedures.** Testing session 2 for Treatment Group 3 will take 40 minutes. The first step, the coding process, will take 10 minutes. Coding procedures are identical to those used for the *MCBPI*.

**Test directions.** The second step in the second testing session, the *DBPI*, will take the same length of time to complete as the tests for Treatment Groups 1 and 2—30 minutes. After the anonymity procedures are complete, the guidance counselor will tell me when to return to the library to continue with the test administration. I will start the CD recording. A reader on the recording will read aloud to the subjects the directions for the *DBPI*. Subjects can read the same text provided on subjects' test sheets. The directions are as follows:

*This activity has three parts. Part 1 is a group activity. You will work with peers at your table, and then by yourself. Part 2 and Part 3 are quiet activities you complete entirely by yourself.*

*Part 1 has four steps. I will tell you to begin, and when to move to the next step.*

(The following directions are not printed in the test booklet.)

*First, you will hear a few statements about stereotypes. Second, you will hear two questions about stereotypes and music. Third, you and peers at your table will discuss your thoughts and feelings about the statements you have just heard. Fourth, after the discussion, use your booklet and pencil to write the most important thing you learned during the discussion for each question. What you write will tell me what you learned from everyone else in the group.*

(The following words are printed in the test booklet.)

*Step One: What is a stereotype?*

*A stereotype is a belief that people have about a thing or group that may be untrue. When we stereotype, we judge incorrectly. For example, someone might stereotype by saying, "Girls are bad at math." But we know that stereotype is*

*untrue. Just because someone is a girl does not mean we can say for certain she is bad at math, right? She might be, or she might not be. With stereotypes, people tend to believe mistakes to be true without studying to learn whether they actually are true.*

*Step Two: Listen to two questions.*

*Think about music styles like rap, rock, country, and classical. What kinds of stereotypes do you think of when you think of these styles?*

*Now that you have heard your peers talk about stereotypes of different music styles, imagine how you would feel if others might judge you by the type of music you listen to or like to sing?*

*Step Three: Discussion.*

*Begin discussing your thoughts and feelings about the two questions with the others in your group. Be sure to give everyone a chance to speak. Listen thoughtfully so you can remember the most important thing you learned from everyone else in the group. Begin discussing now.*

Subjects will discuss the prompt in groups of four for five minutes without direct teacher interaction. After two and a half minutes, a reader on the recording will say the following:

*If you haven't discussed question number two, please begin to now.*

After two and a half more minutes, a reader on the recording will read the rest of the directions for Part 1. Subjects can read the same text provided on subjects' test sheets. The directions are as follows:

*Turn your attention back to your activity packet, and please turn the page.*

*Step Four: Reflection.*

*Please work individually. Pick up your pencil, and write the most important thing you learned from everyone else about Question 1. (From this point, directions are spoken only). You have thirty seconds. Begin writing.*

*After time has elapsed, the reader on the recording will say, Finish writing your answer to Question 1. Begin writing the most important thing you learned from everyone else about Question 2. You have thirty seconds. Begin writing.*

*After time has elapsed, the reader on the recording will say, Finish writing your answer to Question 2. Thank you for your group and individual work. Now we are ready for Part 2. Please turn the page.*

I will not use the writing task as part of my data analysis. The writing task will help ensure that students were actively engaged and attentive during the discussion.

After the writing task, subjects will take the *DBPI*. Subjects in Treatment Group 3 will not hear any information about the excerpt prior to hearing each excerpt except for the title and lyrics (or translation of the lyrics for songs not in English). A reader on the recording will read aloud to the subjects the directions for *Part 2* of the *DBPI*. Subjects can read the same text provided on subjects' test sheets. The directions are as follows:

*Today, you will listen to eight short music selections. After you have heard each selection, I want to know how much you agree with two statements:*

- 1. I like this song.*
- 2. I would like my chorus to sing this song.*

*After you hear the song in each selection, read the two statements. Circle the number that best describes your answer. Use the following scale:*

- 1 means "I strongly disagree with the statement."*
- 2 means "I somewhat disagree with the statement."*
- 3 means "I somewhat agree with the statement."*
- 4 means "I strongly agree with the statement."*

*There is also a question for each music clip that asks you to write an answer in your own words. The question is "What do you like or dislike most about the song?" Answering in your own words is important because it will allow you to tell me exactly what you liked or disliked about the songs. Please be as specific in your writing as you can. Don't worry about spelling words incorrectly. Just write neatly so I can read what you were thinking about.*

*Listen to the entire music selection before giving your answers. Please give an honest answer for each statement. As you are listening, make sure you don't make faces or say comments about the music that might let others know how you feel. Remember, I will not share your answers with anyone. If you need to change your answer, you may. Please erase completely your first answer so it's clear to me which number you meant to circle.*

After each excerpt, a reader on the recorded test will say:

*Now respond to number one under Selection Number \_\_\_\_ (Song Title): "I like this song."*

Subjects will have eight seconds to respond. Next, a reader on the recorded test will say:

*Now respond to number two under Selection Number \_\_\_\_\_ (Song Title): "I would like my chorus to sing this song."*

Subjects will have eight seconds to respond. Then, a reader on the recorded test will say:

*Now respond to number three under Selection Number \_\_\_\_\_ (Song Title): “What did you like or dislike most about the song?”*

Subjects will have 30 seconds to respond to the open-ended question. After subjects finish responding to the eighth selection, a reader on the recording will say:

*Now, you will answer the questions in part three with a number. Please write the number on the line next to each question. Question number one: “How old are you in years?” (Subjects will have eight seconds to respond). Question number two: “How many years have you participated in chorus?” (Subjects will have eight seconds to respond). You may put your pencils down. You are now finished with the chorus music activity. Thank you for your time, and for answering honestly. Now, please turn your attention to Mrs. Dodd.*

Scoring procedures. Scoring procedures for the *DBPI* are identical to those used for the *MCBPI*.

## **Analyses**

Research Question 1: How are middle school students’ preferences for choral arrangements of folk music grouped?

I will perform exploratory factor analysis to determine the number of factors (subscales) that may emerge from the *IPI*, and to learn how closely correlated the factors (subscales) are.

I will adjust the alpha level for significance of all analyses on subscales by dividing the alpha level by the number of subscales. Subscales will be named as a type of music based on determined characteristics within the *IPI* music selections that load on each subscale.

Research Questions 2, 3, 4, and 5:

The distribution of *IPI* scores and the number of subscales emerging from the factor analysis will determine the type of analysis for research questions 2, 3, 4, and 5. (See the table on page 193). I will calculate reliability (using Cronbach’s alpha) on each subscale emerging from the factor analysis the *IPI* and on each of the intervention tests. I will also calculate intercorrelations among the *IPI* and each intervention test.

<p align="center"><b>Normally Distributed <i>IPI</i> scores One or more <i>IPI</i> subscales</b></p>	<p align="center"><b>Multimodally Distributed <i>IPI</i> scores Two or more <i>IPI</i> subscales</b></p>
<p>Examine preference for <i>IPI</i> subscale score at outset compared to preference score after intervention to answer these questions:</p> <ol style="list-style-type: none"> <li>2. Is there a significant main effect of type of curriculum content instruction on middle school choral students' choral music preference scores (between subjects)?</li> <li>3. Is there a significant main effect of time on middle school choral students' choral music preference scores (within subjects)?</li> <li>4. Is there a significant type of curriculum content X time interaction?</li> </ol> <p>5. Descriptively, within each ethnic group, does strength of identity relate differently to growth in scores in different treatments?</p> <p><b>Analysis:</b> I will perform a split-plot ANOVA for each emerging subscale on the <i>IPI</i>.</p> <p>If there are statistically significant differences, I will run a post hoc test to examine the differences. Because multiple ANOVAs will be run, the level of significance will be corrected to a more conservative level.</p>	<p>If there are clear categories of preference (e.g., High, Low; High, Medium, Low), then:</p> <ol style="list-style-type: none"> <li>2. Is there a significant main effect of type of curriculum content instruction on middle school choral students' choral music preference category (H, M, L; between subjects)?</li> <li>3. Is there a significant main effect of time on middle school choral students' choral music preference category (pre-test to posttest, within subjects)?</li> <li>4. After splitting by curriculum content, is there a significant effect of time on middle school choral students' choral music preference category (pre-test to posttest, within subjects)?</li> <li>5. Descriptively, within each ethnic group, does strength of identity relate differently to shift in categories (H, M, L) in different treatments?</li> </ol> <p><b>Analysis:</b> I will perform a chi-square test for each emerging subscale on the <i>IPI</i>.</p>

Research Question 6: How do middle school students describe their reasons for their preference?

I will code subjects' responses to the open-ended question for each selection using the categories developed by Abril (2003). I will code responses "as either musical elements (e.g., beat, rhythm, melody, style, vocal quality, instrumentation); or

sociocultural/linguistic elements of the song (e.g., lyrics, language, performer, cultural association)” (p. 73). I will code responses that pass judgment or express emotions as *non-musical*.

After I code the responses, I will provide a written description of the types of comments made by subjects in each treatment group.

**C. Will subjects be deceived in any way? If yes, please describe below.**

No.

**D. To what extent will the routine activities of the subjects be interrupted during the course of the study?**

All of my contact with subjects will occur during their regular choir rehearsal time (which is during the school’s Activity Period time), and will not interfere with their academic classes.

**E. Indicate any compensation for subjects.**

None.

**Part III: Data Confidentiality**

**A. What procedures will you use to insure confidentiality of the data? How will you preserve subject anonymity?**

I will not refer to the middle school, school district, or students by name in my research report. It is possible that readers or audience members familiar with me and my work will know the school. There is also a possibility those affiliated with the school district who read my publications or hear my presentations based on this research will know which students participated in the study, or even which students were in which treatment group. Because I will present data in aggregate and not at the individual level, those affiliated with the school district will not be able to identify individual students.

To keep subjects’ identities anonymous, I will employ the coding procedures described in *Part II-B* under *Testing Session 1*, “Coding Procedures,” *Testing Session 2*, “Coding Procedures,” and *Testing Session 3*, “Coding Procedures.” For testing session 1, I will not be present when the social studies teachers conduct the coding procedures. For testing sessions 2 and 3, I will leave the testing room while the guidance counselor conducts the coding procedures.

I will store collected data in a locked folder on my computer or in a locked filing cabinet in my home for three years so that I may use the aggregate data in future publications.

#### **Part IV: Consent Procedures**

**A. Attach a copy of consent form(s) to be used. If non-written consent is to be used, attach a statement describing exactly what the subjects will be told.**

Please see the attached information letters in Appendix C, Appendix J and Appendix K.

**B. Describe how you will handle consent procedure for minors, mentally challenged persons, and persons with significant emotional disturbances.**

As described in *Part I–E*, I will give an information letter describing the educational validity of the methods used in my study to my chorus members one week before I start collecting data during one of their rehearsals in the school’s auditorium. Social studies teachers will also give a letter describing the educational validity of the ethnic identity measure one week prior to administering the test (*Please see Part II-B*). I will give an information letter describing the educational validity of the methods used in for my pilot study to my general music classes one week before I start collecting data during one of their classes (*Please see Part II-B*).

None of the potential subjects are mentally challenged or have significant emotional disturbances.

#### **Part V: Benefits of the Study**

**A. How will any one subject benefit from participation in this study?**

There are no guaranteed benefits for any one subject in this study. Because of the educational value of teaching music from music concept-based, sociocultural-based, and discussion-based approaches, it is possible that subjects will learn about choral music and its cultural significance while taking the tests. It is also possible that subjects may feel self-satisfaction knowing that the information they provide will help improve music instruction for future students.

**B. How will society, in general benefit from the conduct of this study?**

There are no guaranteed benefits for society. Music educators and choral directors may find the results of this study valuable to making improvements to music curriculum, instruction, and repertoire selection, and to understanding some factors that influence adolescents’ choral music preference decisions.

**Part VI. Risks/Discomforts to Subjects**

**A. Describe any aspect of the research project that might cause discomfort, inconvenience, or physical danger to the subjects.**

None.

**B. Describe any long-range risks to the subjects.**

None are anticipated.

**C. What is the rationale for exposing the subjects to these risks?**

N/A



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**Office for Human Subjects Protections  
Institutional Review Board**  
Medical Intervention Committees A1 & A2  
Social and Behavioral Committee B

Student Faculty Conference Center  
3340 N Broad Street - Suite 304  
Philadelphia, Pennsylvania 19140  
Phone: 215.707.3390 Fax: 215.707.8367  
e-mail: [irb@temple.edu](mailto:irb@temple.edu)

**Research Review Committee B**

**Certification of Approval for a Project Involving Human Subjects**

Protocol Number: 13808  
 PI: REYNOLDS, ALISON  
 Approved On: 18-Apr-2011  
 Review Date: 18-Apr-2011  
 Committee: B BEHAVIORAL AND SOCIAL SCIENCES  
 Department: MUSIC-EDUCATION (2206)  
 Project Title: Effects of Curricular Content on the Choral Music Preferences of Adolescents

In accordance with the policy of the Department of Health and Human Services on protection of human subjects in research, it is hereby certified that protocol number 13808, having received preliminary review and approval by the department of MUSIC-EDUCATION (2206) was subsequently reviewed by the Institutional Review Board in its present form and approved on 18-Apr-2011 with respect to the rights and welfare of the subjects involved; appropriateness and adequacy of the methods used to obtain informed consent; and risks to the individual and potential benefits of the project.

In conforming with the criteria set forth in the DHHS regulations for the protection of human research subjects, and in exercise of the power granted to the Committee, and subject to execution of the consent form(s), if required, and such other requirements as the Committee may have ordered, such orders, if any, being stated hereon or appended hereto.

It is understood that it is the investigator's responsibility to notify the Committee immediately of any untoward results of this study to permit review of the matter. In such case, the investigator should call Richard Throm at (215) 707-8757.

**ZEBULON KENDRICK, Ph.D.**  
CHAIRMAN, IRB



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Office for Human Subjects Protections  
Institutional Review Board  
Medical Intervention Committees A1 & A2  
Social and Behavioral Committee B

3400 North Broad Street  
Philadelphia, Pennsylvania 19140  
Phone: 215.707.3390 Fax: 215.707.8387  
e-mail: [richard.throm@temple.edu](mailto:richard.throm@temple.edu)

#### MEMORANDUM

To: REYNOLDS, ALISON  
MUSIC-EDUCATION (2206)

From: Richard C. Throm  
Institutional Review Board

Date: 18-Apr-2011

Re: Expedited Request Status for IRB Protocol:  
13808: Effects of Curricular Content on the Choral Music Preferences of Adolescents

---

This addendum is to be affixed to the IRB Approval Certificate

45 CFR 46 Protection of Human Subjects.

Expedited review is a type of review that can be conducted by the IRB Chair, other IRB members designated by the Chair, or a subcommittee of the IRB. A major criterion for research that can initially (initial review) reviewed through expedited process is that it must involve no more than minimal risk. The DHHS regulations and FDA regulations define minimal risk to mean that "the probability and magnitude of harm or discomfort anticipated in the research are not greater in and of themselves than those ordinarily encountered in the daily life or during performance of routine physical or psychological examinations or tests."

This research protocol was reviewed under the following Expedited Review Category:

**Expedited Category #7:** Research on group characteristics or behavior (including, but not limited to, research on perception, cognition, motivation, identity, language, communication, cultural beliefs or practices, and social behavior) or research employing survey, interview, oral history, focus group, program evaluation, human factors evaluation, or quality assurance methodologies.

APPENDIX C  
INFORMATION LETTERS EXPLAINING DISSERTATION STUDY TO  
PARENTS/LEGAL GUARDIANS  
(ENGLISH AND SPANISH VERSIONS)

**(I removed school letterhead to protect the identity of the participants)**

Title: Effects of Curricular Content on the Choral Music Preferences of Adolescents

Dear Parent or Guardian,

In combination with a lesson I teach in choir on multicultural music and my doctoral studies in Music Education at Temple University, I (Jennifer Dodd) have developed a research project that seeks to gain a better understanding of the choral music preferences of 6<sup>th</sup>, 7<sup>th</sup>, and 8<sup>th</sup> grade chorus members.

During the next two weeks, students will join me in the library during their activity period. They will hear selections of songs coming from different cultures being sung by choirs. Then they will learn music or cultural facts, or participate in a discussion about what they've noticed about how people think about different types of music. Each of those ways of introducing new music to students and teaching music concepts follows regular teaching practices. After students learn the information or talk together, they will indicate how much they like or dislike the song selections. In their social studies classes, they will also take an anonymous written survey of ethnic identity. Your child's answers to the surveys will not affect his/her grade in any way.

Ms. Kristin Xxxxx, principal of Xxxx, has examined the teaching methods I will use. She has approved my using them in the classroom. The XXXXXXXX School District has also approved this project.

Your child's responses will remain confidential. I will use the data from this study to write my dissertation. I will share what I learn with professionals in music education. I will not reveal your child's real name or the name of the school and school district.

If you have questions about the activities we will be doing during chorus rehearsals, please contact me at [doddj@XXXXXXXXsd.org](mailto:doddj@XXXXXXXXsd.org) or (XXX) XXX-XXXX.

I look forward to working with you and your child!

Sincerely,

Mrs. Jennifer M. Dodd  
General/Vocal Music Teacher  
Xxxx Middle School

**(I removed school letterhead to protect the identity of the participants)**

Título: Efectos del contenido curricular en las preferencias de Música Coral de la Adolescencia

Estimado padre o tutor,

En combinación con una lección que enseñé en el coro de la música multicultural, y mis estudios de doctorado en Educación Musical en la Universidad de Temple, yo (Jennifer Dodd) he desarrollado un proyecto de investigación que busca obtener una mejor comprensión de las preferencias de la música coral de los estudiante sexto, séptimo y octavo grado que son miembros del coro.

Durante las próximas dos semanas, los estudiantes se unirán a mí en la biblioteca durante su periodo de actividad. Ellos escucharán selecciones de canciones procedentes de diferentes culturas que son cantadas por coros. Después ellos aprenderán más hechos de la música o de la cultura, o participaran en una discusión o debate acerca de lo que ellos se han dado cuenta de cómo la gente piensa sobre los diferentes tipos de música. Cada una de esas maneras de introducir nueva música a los estudiantes y la enseñanza de conceptos de música sigue las prácticas regulares de enseñanza. Después de que los estudiantes aprendan la información o hablen juntos, ellos van a indicar que tanto les gusta o no les gusta la selección de canciones. En sus clases de estudios sociales, ellos también tendrán una encuesta anónima por escrito de la identidad étnica. Las respuestas de su hijo a las encuestas no afectarán su calificación de ninguna manera.

La Sra. Kristin Xxxxx, directora de Xxxx, ha examinado los métodos de enseñanza que voy a utilizar. Ella me ha concedido permiso para utilizar estos métodos en el aula. El Distrito Escolar de Xxxxxxx también ha aprobado este proyecto.

Las respuestas de su hijo se mantendrán confidenciales. Voy a utilizar los datos de este estudio para escribir mi tesis. Voy a compartir lo que aprendo con los profesionales de la educación musical. No voy a revelar el nombre real de su hijo, o el nombre de la escuela y el distrito escolar.

Si usted tiene preguntas acerca de las actividades que vamos a hacer durante los ensayos de coro, por favor ponte en contacto conmigo en [doddj@XXXXXXXXSD.org](mailto:doddj@XXXXXXXXSD.org) o al (XXX) XXX-XXXX.

¡Espero con interés trabajar con usted y su niño!  
Atentamente,

Sra. Jennifer M. Dodd  
Profesora de música general/vocal  
Xxxx Middle School

APPENDIX D  
INITIAL PREFERENCE INDICATOR (IPI)

Please stick your code name label here.

**Choral Music Preference Activity**  
**Do not write your real name anywhere on this booklet!**

**Directions:** Today, you will listen to eight short music selections. After you have heard each selection, I want to know how much you agree with two statements:

1. I like this song.
2. I would like my chorus to sing this song.

Look at the row with the words “Sample Selection A.” Find the words:

**Very Strongly Disagree, Strongly Disagree, Disagree, Agree, and Strongly Agree.**

Notice the number in the column under each of those words. After you hear the song in each selection, read the two statements. Circle the number that best describes your answer. Use the following scale:

- 1 means “**I very strongly disagree with the statement.**”
- 2 means “**I strongly disagree with the statement.**”
- 3 means “**I somewhat disagree with the statement.**”
- 4 means “**I somewhat agree with the statement.**”
- 5 means “**I strongly agree with the statement.**”

Listen to the entire music selection before giving your answers. Please give an honest answer for each statement. As you are listening, make sure you don’t make faces or say comments about the music that might let others know how you feel. Remember, I will not share your answers with anyone.

Let’s practice.

<u>Sample Selection A</u>	<b>Very Strongly Disagree</b>	<b>Strongly Disagree</b>	<b>Disagree</b>	<b>Agree</b>	<b>Strongly Agree</b>
1. I like this song.	1	2	3	4	5
2. I would like my chorus to sing this song.	1	2	3	4	5

Look at your answer for statement number one. If you circled “1,” you **hate the song so much that you would give up watching TV for a month** just so you didn’t have to listen to the song. If you circled “2,” you **really didn’t like** the song. If you circled “3,” you **didn’t like** the song. If you circled “4,” you **like** the song. If you circled “5,” you **really like** the song.

Look at your answer for statement number two. If you circled “1,” **you hate the song so much that you would give up watching TV for a month** just so the chorus didn’t have to sing the song. If you circled “2,” you **really don’t want** our chorus to sing the song. If you circled “3,” you **don’t want** our chorus to sing the song. If you circled “4,” you **want** our chorus to sing the song. If you circled “5,” you **really want** our chorus to sing the song.

If you need to change your answers, you may. Please erase completely your first answer so it’s clear to me which number you meant to circle.

**Please do not turn the page until the teacher tells you to.**

Let's practice again.

<u>Sample Selection B</u>	<b>Very Strongly Disagree</b>	<b>Strongly Disagree</b>	<b>Disagree</b>	<b>Agree</b>	<b>Strongly Agree</b>
1. I like this song.	1	2	3	4	5
2. I would like my chorus to sing this song.	1	2	3	4	5

Look at your answer for statement number one. If you circled “1,” **you hate the song so much that you would give up watching TV for a month** just so you didn't have to listen to the song. If you circled “2,” you **really didn't like** the song. If you circled “3,” you **didn't like** the song. If you circled “4,” you **like** the song. If you circled “5,” you **really like** the song.

Look at your answer for statement number two. If you circled “1,” **you hate the song so much that you would give up watching TV for a month** just so the chorus didn't have to sing the song. If you circled “2,” you **really don't want** our chorus to sing the song. If you circled “3,” you **don't want** our chorus to sing the song. If you circled “4,” you **want** our chorus to sing the song. If you circled “5,” you **really want** our chorus to sing the song.

---

**Now, we are ready to begin. Please listen carefully.**

<u>Selection #1—“Las Mañanitas”</u>	<b>Very Strongly Disagree</b>	<b>Strongly Disagree</b>	<b>Disagree</b>	<b>Agree</b>	<b>Strongly Agree</b>
1. I like this song.	1	2	3	4	5
2. I would like my chorus to sing this song.	1	2	3	4	5
<u>Selection #2—“Siyahamba”</u>	<b>Very Strongly Disagree</b>	<b>Strongly Disagree</b>	<b>Disagree</b>	<b>Agree</b>	<b>Strongly Agree</b>
1. I like this song.	1	2	3	4	5
2. I would like my chorus to sing this song.	1	2	3	4	5
<u>Selection #3—“You're a Grand Old Flag”</u>	<b>Very Strongly Disagree</b>	<b>Strongly Disagree</b>	<b>Disagree</b>	<b>Agree</b>	<b>Strongly Agree</b>
1. I like this song.	1	2	3	4	5
2. I would like my chorus to sing this song.	1	2	3	4	5

**Please do not turn the page until the teacher tells you to.**

<u>Selection #4—“Diu Diu Dang A”</u>	<b>Very Strongly Disagree</b>	<b>Strongly Disagree</b>	<b>Disagree</b>	<b>Agree</b>	<b>Strongly Agree</b>
1. I like this song.	<b>1</b>	<b>2</b>	<b>3</b>	<b>4</b>	<b>5</b>
2. I would like my chorus to sing this song.	<b>1</b>	<b>2</b>	<b>3</b>	<b>4</b>	<b>5</b>
<u>Selection #5—“Shosholozza”</u>	<b>Very Strongly Disagree</b>	<b>Strongly Disagree</b>	<b>Disagree</b>	<b>Agree</b>	<b>Strongly Agree</b>
1. I like this song.	<b>1</b>	<b>2</b>	<b>3</b>	<b>4</b>	<b>5</b>
2. I would like my chorus to sing this song.	<b>1</b>	<b>2</b>	<b>3</b>	<b>4</b>	<b>5</b>
<u>Selection #6—“Follow the Drinking Gourd”</u>	<b>Very Strongly Disagree</b>	<b>Strongly Disagree</b>	<b>Disagree</b>	<b>Agree</b>	<b>Strongly Agree</b>
1. I like this song.	<b>1</b>	<b>2</b>	<b>3</b>	<b>4</b>	<b>5</b>
2. I would like my chorus to sing this song.	<b>1</b>	<b>2</b>	<b>3</b>	<b>4</b>	<b>5</b>
<u>Selection #7—“Hotaru Koi”</u>	<b>Very Strongly Disagree</b>	<b>Strongly Disagree</b>	<b>Disagree</b>	<b>Agree</b>	<b>Strongly Agree</b>
1. I like this song.	<b>1</b>	<b>2</b>	<b>3</b>	<b>4</b>	<b>5</b>
2. I would like my chorus to sing this song.	<b>1</b>	<b>2</b>	<b>3</b>	<b>4</b>	<b>5</b>
<u>Selection #8—“Guantanamera”</u>	<b>Very Strongly Disagree</b>	<b>Strongly Disagree</b>	<b>Disagree</b>	<b>Agree</b>	<b>Strongly Agree</b>
1. I like this song.	<b>1</b>	<b>2</b>	<b>3</b>	<b>4</b>	<b>5</b>
2. I would like my chorus to sing this song.	<b>1</b>	<b>2</b>	<b>3</b>	<b>4</b>	<b>5</b>

**You may put your pencils down.**

**You are now finished with the choral music preference activity.  
Thank you for your time, and for answering honestly!**

APPENDIX E  
CHORAL EXPERT SURVEY

Hello! I am pursuing a doctorate in music education. The title of my dissertation is “Effects of Curricular Content on the Choral Music Preferences of Adolescents.” For my study, I have designed a test of music preferences that consists of eight short music excerpts from choral arrangements of folk songs originating from the following cultures: Latin American/Caribbean, African, Asian, and American. As part of the treatment, I will present information about these pieces from one of three approaches—music concept-based, sociocultural-based, and discussion-based.

I would like to know how culturally appropriate my eight choral arrangements are. Please listen to each piece, and rate each in terms of how culturally appropriate the piece is overall. Place an “X” in the box to mark your choice. I would also appreciate any feedback you may have about what specifically influenced your decision. I welcome any suggestions you may have about my selections. Thank you for your time!

<u>Selection #1—“Las Mañanitas” (Latin American)</u>	<b>Strongly Disagree</b>	<b>Disagree</b>	<b>Agree</b>	<b>Strongly Agree</b>
Overall, this arrangement is culturally appropriate.				
Why do you think this piece is culturally appropriate or not?				
<u>Selection #2—“Siyahamba” (African)</u>	<b>Strongly Disagree</b>	<b>Disagree</b>	<b>Agree</b>	<b>Strongly Agree</b>
Overall, this arrangement is culturally appropriate.				
Why do you think this piece is culturally appropriate or not?				
<u>Selection #3—“You’re a Grand Old Flag” (American)</u>	<b>Strongly Disagree</b>	<b>Disagree</b>	<b>Agree</b>	<b>Strongly Agree</b>
Overall, this arrangement is culturally appropriate.				
Why do you think this piece is culturally appropriate or not?				
<u>Selection #4—“Diu Diu Dang A” (Asian)</u>	<b>Strongly Disagree</b>	<b>Disagree</b>	<b>Agree</b>	<b>Strongly Agree</b>
Overall, this arrangement is culturally appropriate.				
Why do you think this piece is culturally appropriate or not?				

<u>Selection #5—“Shosholozza” (African)</u>	<b>Strongly Disagree</b>	<b>Disagree</b>	<b>Agree</b>	<b>Strongly Agree</b>
Overall, this arrangement is culturally appropriate.				
Why do you think this piece is culturally appropriate or not?				
<u>Selection #6—“Follow the Drinking Gourd” (American)</u>	<b>Strongly Disagree</b>	<b>Disagree</b>	<b>Agree</b>	<b>Strongly Agree</b>
Overall, this arrangement is culturally appropriate.				
Why do you think this piece is culturally appropriate or not?				
<u>Selection #7—“Hotaru Koi” (Asian)</u>	<b>Strongly Disagree</b>	<b>Disagree</b>	<b>Agree</b>	<b>Strongly Agree</b>
Overall, this arrangement is culturally appropriate.				
Why do you think this piece is culturally appropriate or not?				
<u>Selection #8—“Guantanamera” (Caribbean)</u>	<b>Strongly Disagree</b>	<b>Disagree</b>	<b>Agree</b>	<b>Strongly Agree</b>
Overall, this arrangement is culturally appropriate.				
Why do you think this piece is culturally appropriate or not?				

APPENDIX F  
MUSIC CONCEPT-BASED PREFERENCE INDICATOR (MCBPI)

Please stick your code name label here.

**Choral Music Preference Activity**  
**Do not write your real name anywhere on this booklet!**

**Part 1 Directions:** Today, you will learn information about 8 short music selections. Then, you will listen to each selection. After you have heard each selection, I want to know how much you agree with two statements:

1. I like this song.
2. I would like my chorus to sing this song.

After you hear the song in each selection, read the two statements. Circle the number that best describes your answer. Use the following scale:

- 1** means “**I very strongly disagree with the statement.**”  
**2** means “**I strongly disagree with the statement.**”  
**3** means “**I somewhat disagree with the statement.**”  
**4** means “**I somewhat agree with the statement.**”  
**5** means “**I strongly agree with the statement.**”

There is also a question for each music clip that asks you to write an answer in your own words. The question is “**What do you like or dislike most about the song?**” Answering in your own words is important because it will allow you to tell me exactly what you liked or disliked about the songs.

Please be as specific in your writing as you can. Don’t worry about spelling words incorrectly. Just write neatly so I can read what you were thinking about.

Listen to the entire music selection before giving your answers. Please give an honest answer for each statement. As you are listening, make sure you don’t make faces or say comments about the music that might let others know how you feel. Remember, I will not share your answers with anyone. If you need to change your answers, you may. Please erase completely your first answer so it’s clear to me which number you meant to circle.

---

**Please do not turn the page until the teacher tells you to.**

**Selection #1—“Las Mañanitas”**

Do you know what a *Mariachi band* is? Traditionally, it’s a group of singers who accompany themselves on violins, trumpets, a *vihuela* (a type of guitar), and a *guitarrón* (a large bass). The music in this clip is *Las Mañanitas*. It is a song usually performed by male singers accompanied by a Mariachi band. In this selection, you will hear a boys’ and girls’ choir accompanied by a piano.

*Las Mañanitas* is a song in *triple meter*, which means you hear a steady three-beat pattern like this: Strong/Weak/Weak; Strong/Weak/Weak; Strong/Weak/Weak. Triple meter makes the song sound like a waltz (a type of dance).

The singers in this version of *Las Mañanitas* begin singing the lyrics in *unison*. They sing the same notes. Starting with the lyrics, “pajaritos cantan,” they sing different notes. They sing in *harmony*.

Read the translation of the lyrics.

*Estas son las mañanitas,  
que cantaba el Rey David,  
A las muchachas bonitas  
se las cantamos así:  
Despierta, mi bien, despierta,  
mira que ya amaneció.  
Ya los pajaritos cantan,  
la luna ya se metió.*

These are the morning songs  
that King David used to sing  
to the pretty girls.  
We sing them like this:  
Wake up, my sweet, wake up!  
Look it has dawned,  
Now the little birds are singing,  
The moon has disappeared.

	Very Strongly Disagree	Strongly Disagree	Disagree	Agree	Strongly Agree
1. I like this song.	1	2	3	4	5
2. I would like my chorus to sing this song.	1	2	3	4	5
3. What did you like or dislike most about the song?					

**Please do not turn the page until the teacher tells you to.**

**Selection #2—“Siyahamba”**

*Siyahamba* is a folk song that was originally *improvised*. Singers who improvise create the music in the moment they perform it. As *Siyahamba* became popular, a musician wrote down the words and music so others could sing it. Because singers now use those words and music, they improvise less often. They sing it the way you’ll hear it in this clip.

The version of *Siyahamba* you will listen to today is sung by a choir *a cappella*. A cappella means people will sing without being accompanied by other instruments, like a piano or guitar.

*Siyahamba* is in *duple meter*, which means you hear a steady two-beat pattern like this: Strong/Weak; Strong/Weak; Strong/Weak; Strong/Weak.

When you look at the lyrics, notice they are simple. The singers repeat the same sentence during the selection. They sing in two-part *harmony*.

Read the translation of the lyrics.

<i>Siyahamb’ ekukhanyeni kwenkos,</i>	We are marching in the light of God,
<i>Siyahamb’ ekukhanyeni kwenkos,</i>	We are marching in the light of God,
<i>Siyahamb’ ekukhanyeni kwenkos,</i>	We are marching in the light of God,
<i>Siyahamb’ ekukhanyeni kwenkos,</i>	We are marching in the light of,
<i>Nyeni kwenkos,</i>	The light of God,
<i>Siyahamba, hamba, Siyahamba, hamba,</i>	We are marching, marching,
<i>Siyahamba ekukhanyeni kwenkos,</i>	We are marching, marching,
	We are marching in the light of God.

	Very Strongly Disagree	Strongly Disagree	Disagree	Agree	Strongly Agree
1. I like this song.	1	2	3	4	5
2. I would like my chorus to sing this song.	1	2	3	4	5
3. What did you like or dislike most about the song?					

**Please do not turn the page until the teacher tells you to.**

**Selection #3— “You’re a Grand Old Flag”**

Have you ever heard or seen a marching band perform? If so, you have probably heard a type of music called a *march*. A march can sound like it’s in *duple meter* with the two-beat pattern: Strong/Weak; Strong/Weak. Marches usually feature woodwind, brass, and percussion instruments. The accented beats of marches—featured especially by the drums—help to keep people marching together.

The music in this clip is *You’re a Grand Old Flag*. It’s an example of a march with words. Choirs often sing this song with either a marching band or piano accompaniment. The version you will listen to today is sung by a choir with piano accompaniment.

The singers in this version of *You’re a Grand Old Flag* sing most of the song in *unison*. At the lyrics, “Ev’ry heart beats true under red, white and blue,” they sing in three-part *harmony*.

Read the lyrics.

You’re a grand old flag, you’re a high flying flag;  
And forever in peace may you wave.  
You’re the emblem of the land I love,  
The home of the free and the brave.  
Ev’ry heart beats true under red, white and blue,  
Where there’s never a boast or brag.  
But should auld acquaintance be forgot,  
Keep your eye on the grand old flag.

	Very Strongly Disagree	Strongly Disagree	Disagree	Agree	Strongly Agree
1. I like this song.	1	2	3	4	5
2. I would like my chorus to sing this song.	1	2	3	4	5
3. What did you like or dislike most about the song?					

**Please do not turn the page until the teacher tells you to.**

**Selection #4—“Diu Diu Dang A”**

Do you know what a *musical scale* is? It is the series of rising and falling notes that create the *melody* (or tune) and *harmony* of songs. A *major scale* is made up of seven pitches and sounds like this: (sung example).

The folk song in the next clip, *Diu Diu Dang A*, is composed using a *pentatonic scale*. A pentatonic scale has only five pitches. It sounds like this: (sung example). If you have ever played only the black keys on a piano, you created music using a pentatonic scale.

The version of *Diu Diu Dang A* you will listen to today is sung by a choir *a cappella*. The voices begin singing slowly. Then, they gradually get faster to imitate a train leaving a station. When some singers begin singing the lyrics printed below, others continue making train sounds.

Read the translation of the lyrics.

*Hue chia gin gia'ng  
Hue chia gia'ng gao  
i do a mo i do diu ai yo  
bon kang lai bon kang e dsui  
do diu diu dang a i to a mo i do  
diu a i to di lo lai.*

The train moves through the tunnel  
(Train sounds)  
The tunnel, big and empty  
Water in the tunnel drips, drips on the train  
With the train sounds, water drips down.

	Very Strongly Disagree	Strongly Disagree	Disagree	Agree	Strongly Agree
1. I like this song.	1	2	3	4	5
2. I would like my chorus to sing this song.	1	2	3	4	5
3. What did you like or dislike most about the song?					

**Please do not turn the page until the teacher tells you to.**

**Selection #5—“Shosholoza”**

When you hear fast music, do you get pumped up? The song *Shosholoza* is a song that can do just that. It has a quick *tempo*, or speed, and the rhythm pulses steadily like a moving train. The fast speed keeps the singers energized! *Shosholoza* is in *duple meter*. Listen for the Strong/Weak; Strong/Weak two-beat pattern.

The boys and girls in this version of *Shosholoza* are singing *a cappella*. The boys sing an *ostinato*. An *ostinato* is a repeated musical pattern. In this song, the *ostinato* accompanies the constantly changing patterns in the *melody*. Notice that the girls start singing the melody in *unison*. Before the clip finishes, they sing two-part *harmony*.

The *form*, or structure, of *Shosholoza* is *cyclic* meaning that the lyrics repeat many times. The cyclic form makes the song sound like it could go on forever.

Read the translation of the lyrics.

*Shosholoza, Shosholoza,  
Ku lezontabah.  
Stimela si phume South Africa.  
Wen' uyabalekah ku lezontabah  
Stimela si phume South Africa.*

Go forward, go forward,  
Through those mountains  
Train from South Africa.  
You are leaving, through those mountains  
Train from South Africa.

	Very Strongly Disagree	Strongly Disagree	Disagree	Agree	Strongly Agree
1. I like this song.	1	2	3	4	5
2. I would like my chorus to sing this song.	1	2	3	4	5
3. What did you like or dislike most about the song?					

**Please do not turn the page until the teacher tells you to.**

**Selection #6—“Follow the Drinking Gourd”**

Do you know what a *spiritual* is? Spirituals are songs often sung *a cappella*. They also contain *syncopation*. Syncopation occurs when notes are sung on beats other than the normal strong beats. The weak beats become strong beats. Look at the lyrics. Without syncopation, the first phrase would sound like this: (spoken example), but with syncopation, the first phrase sounds like this: (spoken example).

The version of *Follow the Drinking Gourd* you will listen to today is sung by a choir with piano accompaniment. As you listen, you will hear the singers snapping to keep the beat. You will also notice that the singers sing in *unison* for the entire clip.

Look at the lyrics. Notice that the section starting with, “Follow the drinking gourd,” repeats. It acts as a *refrain*, or a section that keeps repeating throughout a song.

Read the lyrics.

Follow the drinking gourd,  
For the old man is a-waiting for  
to carry you to freedom  
If you follow the drinking gourd.

When the sun comes back  
And the first quail calls  
Follow the drinking gourd,

For the old man is a-waiting for  
to carry you to freedom  
If you follow the drinking gourd.

The riverbank makes a very good road.  
The dead trees will show you the way.  
Left foot, peg foot, travelling on,  
Follow the drinking gourd.

	Very Strongly Disagree	Strongly Disagree	Disagree	Agree	Strongly Agree
1. I like this song.	1	2	3	4	5
2. I would like my chorus to sing this song.	1	2	3	4	5
3. What did you like or dislike most about the song?					

**Please do not turn the page until the teacher tells you to.**

**Selection #7—“Hotaru Koi”**

Do you know what *dynamics* are? Dynamics refer to how loud or soft a piece of music is. Some songs have the same dynamic level from start to finish. The folk song in this clip, *Hotaru Koi*, has many different dynamic levels all in the same piece. Listen as the singers begin singing quietly, and then *crescendo* or gradually get louder. Then, they *decrescendo*, or gradually get quieter. A variety of dynamics can make a song more interesting.

The version of *Hotaru Koi* you will listen to today has a very fast *tempo*. It is based on the *pentatonic scale*.

The singers will sing *a cappella*. They echo each other, and sing many pitches at the same time. Those pitches are grouped together to create tight *harmonies*. Listen for repeated notes, which represent children laughing while chasing fireflies.

Read the translation of the lyrics.

*Ho, ho, hotaru koi, atchi no mizu wa nigai zo,  
kot-chi no mizu wa amai zo.  
Ho ho hotaru koi, ho, ho, yama michi koi.  
Hotaru no otosan kanamochi da,  
do ri de oshiriga pikapika da.*

Ho, ho, ho, firefly, come,  
there’s some water that’s bitter to taste,  
come, here’s some water that’s sweet to taste;  
Ho, ho, ho, firefly, ho, ho, up this mountain path.  
Firefly’s daddy struck it rich, so he’s got lots of  
money,  
no wonder that his rear end sparkles in the dark.

	Very Strongly Disagree	Strongly Disagree	Disagree	Agree	Strongly Agree
1. I like this song.	1	2	3	4	5
2. I would like my chorus to sing this song.	1	2	3	4	5
3. What did you like or dislike most about the song?					

**Please do not turn the page until the teacher tells you to.**

**Selection #8—“Guantanamera”**

The music in the next clip is *Guantanamera*. It’s an example of a *guajira*. Guajiras were traditionally performed by a male soloist who accompanied himself on a guitar. In this clip, you will hear a boys’ and girls’ choir accompanied by a guitar. *Guantanamera* is in *duple meter*. Listen for the two-beat pattern: Strong/Weak; Strong/Weak.

Look at the lyrics below. You can see the song has a very simple *form*: Refrain, Verse. In this version, the singers sing the lyrics of the refrain and verse in *unison*. In between each verse is the refrain, when singers sing the words: “Guantanamera, guajira Guantanamera.”

This version of the song also contains two *ostinato* patterns. Listen carefully, and you will hear that the one sung by the boys imitates the strumming of a guitar. The other ostinato, sung by some of the girls, contains high pitches.

Read the translation of the lyrics.

<i>Guantanamera, guajira Guantanamera.</i>	Song of Guantánamo.
<i>Guantanamera, guajira Guantanamera.</i>	Song of Guantánamo.
<i>Mi verso es de un verde claro</i>	My verse is light green,
<i>Y de un carmin encendido</i>	And it is flaming red.
<i>Mi verso es un ciervo herido</i>	My verse is a wounded deer
<i>Que busca en el monte amparo.</i>	Who seeks shelter on the mountain.

<i>Guantanamera, guajira Guantanamera.</i>	Song of Guantánamo.
<i>Guantanamera, guajira Guantanamera.</i>	Song of Guantánamo.
<i>Con los pobres de la tierra</i>	I choose the poor as my people
<i>Quiero yo mi suerte echar.</i>	And share their dreams and their troubles.
<i>El arroyo de la sierra</i>	The river of the mountains
<i>Me complace más que el mar.</i>	Gives me more pleasure than the sea.

	Very Strongly Disagree	Strongly Disagree	Disagree	Agree	Strongly Agree
1. I like this song.	1	2	3	4	5
2. I would like my chorus to sing this song.	1	2	3	4	5
3. What did you like or dislike most about the song?					

**Please do not turn the page until the teacher tells you to.**

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Part 2 Directions: Now, you will answer the questions in part 2. For the first two questions, write your answer on the line next to each question. For the third question, circle your answer.

1. How old are you? \_\_\_\_\_

2. How many years have you participated in chorus? \_\_\_\_\_

3. What is your gender?                      BOY                      GIRL

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**You may put your pencils down.**

**You are now finished with the choral music preference activity.  
Thank you for your time, and for answering honestly!**

APPENDIX G  
SOCIOCULTURAL-BASED PREFERENCE INDICATOR (SCBPI)

Please stick your code name label here.

**Choral Music Preference Activity**  
**Do not write your real name anywhere on this booklet!**

**Part 1 Directions:** Today, you will learn information about 8 short music selections. Then, you will listen to each selection. After you have heard each selection, I want to know how much you agree with two statements:

1. I like this song.
2. I would like my chorus to sing this song.

After you hear the song in each selection, read the two statements. Circle the number that best describes your answer. Use the following scale:

- 1** means “**I very strongly disagree with the statement.**”  
**2** means “**I strongly disagree with the statement.**”  
**3** means “**I somewhat disagree with the statement.**”  
**4** means “**I somewhat agree with the statement.**”  
**5** means “**I strongly agree with the statement.**”

There is also a question for each music clip that asks you to write an answer in your own words. The question is “**What do you like or dislike most about the song?**” Answering in your own words is important because it will allow you to tell me exactly what you liked or disliked about the songs.

Please be as specific in your writing as you can. Don’t worry about spelling words incorrectly. Just write neatly so I can read what you were thinking about.

Listen to the entire music selection before giving your answers. Please give an honest answer for each statement. As you are listening, make sure you don’t make faces or say comments about the music that might let others know how you feel. Remember, I will not share your answers with anyone. If you need to change your answers, you may. Please erase completely your first answer so it’s clear to me which number you meant to circle.

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**Please do not turn the page until the teacher tells you to.**

**Selection #1—“Las Mañanitas”**

When it’s your birthday, does your family honor a tradition? In Mexico, people celebrate a loved one’s birthday with two ceremonies. One happens in a church. The other happens at the birthday person’s home. When a girl turns 15, the name of this celebration is *Quinceañera* or *Quinceaños*. During the *Quinceañera* ceremony, girls change their shoes from flats to heels. This tradition symbolizes that a girl has grown up. Now, she can take on more responsibilities.

*Las Mañanitas* is a Mexican folk song. It is traditionally performed by a Mariachi band to wake someone up on his or her birthday. Imagine how you would feel being woken up by a group playing just for you! These days, people sing *Las Mañanitas* right before cutting the cake at birthday parties. As you listen to the clip, think about your birthday traditions.

Read the translation of the lyrics.

*Estas son las mañanitas,  
que cantaba el Rey David,  
A las muchachas bonitas  
se las cantamos así:  
Despierta, mi bien, despierta,  
mira que ya amaneció.  
Ya los pajaritos cantan,  
la luna ya se metió.*

These are the morning songs  
that King David used to sing  
to the pretty girls.  
We sing them like this:  
Wake up, my sweet, wake up!  
Look it has dawned,  
Now the little birds are singing,  
The moon has disappeared.

	Very Strongly Disagree	Strongly Disagree	Disagree	Agree	Strongly Agree
1. I like this song.	1	2	3	4	5
2. I would like my chorus to sing this song.	1	2	3	4	5
3. What did you like or dislike most about the song?					

**Please do not turn the page until the teacher tells you to.**

**Selection #2—“Siyahamba”**

Have you ever heard of *apartheid*? Apartheid was a law of racial segregation. The South African government created apartheid in their country from 1948 to 1994. During those 46 years, the government oppressed people who were not white. They had to live, work, and go to school in places apart from white people.

Imagine how you would feel if you were forced to go to a certain school just because of your skin color. Many people who disagreed with apartheid tried to fight it. Sadly, the government punished those who disagreed with prison or death.

The song in this next clip is *Siyahamba*. A black South African church group wrote the song during apartheid. They wrote it to bring together oppressed people and to protest segregation. The simple lyrics convey a message of hope and freedom for all people, regardless of race.

Read the translation of the lyrics.

*Siyahamb' ekukhanyeni kwenkos,  
Siyahamb' ekukhanyeni kwenkos,  
Siyahamb' ekukhanyeni kwenkos,  
Siyahamb' ekukhanyeni kwenkos,  
Nyeni kwenkos,  
Siyahamba, hamba, Siyahamba,  
hamba,  
Siyahamba ekukhanyeni kwenkos,*

We are marching in the light of God,  
We are marching in the light of God,  
We are marching in the light of God,  
We are marching in the light of,  
The light of God,  
We are marching, marching,  
We are marching, marching,  
We are marching in the light of God.

	Very Strongly Disagree	Strongly Disagree	Disagree	Agree	Strongly Agree
1. I like this song.	1	2	3	4	5
2. I would like my chorus to sing this song.	1	2	3	4	5
3. What did you like or dislike most about the song?					

**Please do not turn the page until the teacher tells you to.**

**Selection #3—“You’re a Grand Old Flag”**

Think about how you feel when you see the flag of your country. In 1906, an American songwriter named George Cohan wrote a song to honor the American flag. Cohan got the idea for the song while sitting next to a man holding an old, torn American flag. The man told Cohan he had fought hard in the Civil War, many years before. He proudly called the flag “a grand old rag” because he thought it represented the freedom for which he had fought. Cohan liked the man’s phrase “a grand old rag” so much he used it to write *You’re a Grand Old Flag*.

Since 1906, Americans have sung this song to symbolize their love for their country. During this clip, listen to the words the choir sings. Cohan chose the words to describe his pride in the American flag.

Read the lyrics.

You’re a grand old flag, you’re a high flying flag;  
And forever in peace may you wave.  
You’re the emblem of the land I love,  
The home of the free and the brave.  
Ev’ry heart beats true under red, white and blue,  
Where there’s never a boast or brag.  
But should auld acquaintance be forgot,  
Keep your eye on the grand old flag.

	<b>Very Strongly Disagree</b>	<b>Strongly Disagree</b>	<b>Disagree</b>	<b>Agree</b>	<b>Strongly Agree</b>
1. I like this song.	<b>1</b>	<b>2</b>	<b>3</b>	<b>4</b>	<b>5</b>
2. I would like my chorus to sing this song.	<b>1</b>	<b>2</b>	<b>3</b>	<b>4</b>	<b>5</b>
3. What did you like or dislike most about the song?					

**Please do not turn the page until the teacher tells you to.**

**Selection #4—“Diu Diu Dang A”**

Have you ever travelled far from home, or been excited to see a loved one whom you haven’t seen for a while? The music in this next clip, *Diu Diu Dang A*, is a Taiwanese folk song. It describes a person’s journey home on a train that passed through the Old Caoling Tunnel. The Old Caoling Tunnel was built in Taiwan in 1924. This long tunnel made it possible for people and goods to travel quickly between two important areas of the country. These days, the train route no longer exists. Instead, people can hike or ride their bikes through the tunnel.

The words in the song *Diu Diu Dang A* imitate the sound of the train moving through the tunnel. As you listen, imagine the excitement the writer of the song must have felt as he rode the train back to his home and family.

Read the translation of the lyrics.

*Hue chia gin gia’ng  
Hue chia gia’ng gao  
i do a mo i do diu ai yo  
bon kang lai bon kang e dsui  
do diu diu dang a i to a mo i do  
diu a i to di lo lai.*

The train moves through the tunnel  
(Train sounds)  
The tunnel, big and empty  
Water in the tunnel drips, drips on the train  
With the train sounds, water drips down.

	Very Strongly Disagree	Strongly Disagree	Disagree	Agree	Strongly Agree
1. I like this song.	1	2	3	4	5
2. I would like my chorus to sing this song.	1	2	3	4	5
3. What did you like or dislike most about the song?					

**Please do not turn the page until the teacher tells you to.**

**Selection #5—“Shosholoza”**

Have you heard music at a sporting event that excites the crowd, and inspires people to shout for their team? *Shosholoza* is a song that can do just that. During the 1800s, men from all over Africa left their homes to find work in South Africa. At first, the men sang this song while they worked. Later, during apartheid, the song helped unite black South Africans.

In 1995, *Shosholoza* became popular with both black and white South Africans. Apartheid had just been outlawed, and the South African rugby team won the Rugby World Cup. Rugby and this song brought people of all races together. These days, South Africans still sing the song before sporting events.

*Shosholoza* reminds people to fight even if things seem unfair. As you listen to the clip, imagine hearing this song sung by thousands of people who had fought against racial injustice.

Read the translation of the lyrics.

*Shosholoza, Shosholoza,  
Ku lezontabah.  
Stimela si phume South Africa.  
Wen' uyabalekah ku lezontabah  
Stimela si phume South Africa.*

Go forward, go forward,  
Through those mountains  
Train from South Africa.  
You are leaving, through those  
mountains  
Train from South Africa.

	Very Strongly Disagree	Strongly Disagree	Disagree	Agree	Strongly Agree
1. I like this song.	1	2	3	4	5
2. I would like my chorus to sing this song.	1	2	3	4	5
3. What did you like or dislike most about the song?					

**Please do not turn the page until the teacher tells you to.**

**Selection #6—“Follow the Drinking Gourd”**

Do you know what the Underground Railroad was? It was not a railroad at all. It was a network of people who took great risks to help slaves escape from their owners. Because it was dangerous for people to help slaves, they often hid messages about escape routes in song lyrics.

Hidden in the lyrics of *Follow the Drinking Gourd* were directions to follow the stars of the Big Dipper (the drinking gourd) which point the way north. “The old man” refers to Peg Leg Joe. Joe traveled around the South teaching slaves the words of this song so they could escape.

As you listen to the clip, imagine how difficult and dangerous it was for slaves to escape and for people like Peg Leg Joe who risked their lives to help others find freedom.

Read the lyrics.

Follow the drinking gourd,  
For the old man is a-waiting for  
to carry you to freedom  
If you follow the drinking gourd.

When the sun comes back  
And the first quail calls  
Follow the drinking gourd,

For the old man is a-waiting for  
to carry you to freedom  
If you follow the drinking gourd.

The riverbank makes a very good road.  
The dead trees will show you the way.  
Left foot, peg foot, travelling on,  
Follow the drinking gourd.

	Very Strongly Disagree	Strongly Disagree	Disagree	Agree	Strongly Agree
1. I like this song.	1	2	3	4	5
2. I would like my chorus to sing this song.	1	2	3	4	5
3. What did you like or dislike most about the song?					

**Please do not turn the page until the teacher tells you to.**

**Selection #7—“Hotaru Koi”**

Have you ever chased fireflies (or lightening bugs)? In Japan, chasing fireflies has been a popular activity for hundreds of years. Many children enjoy keeping them in jars as pets. Because of pollution, fireflies have become rare in Japan. These days, people in Japan raise these insects to release them into the wild. In early summer, Japanese people of all ages have parties to watch fireflies with their friends.

In Japan, there is a legend about how fireflies were created. Many years ago, two tribes fought a battle. People believed that when the fighters died during the battle, their souls turned into the glowing insects.

The music in this next clip, *Hotaru Koi*, is a famous Japanese folk song about fireflies. As you listen, imagine singing this song with your friends while watching the insects light up the night sky.

Read the translation of the lyrics.

*Ho, ho, hotaru koi, atchi no mizu wa nigai zo,  
kot-chi no mizu wa amai zo.  
Ho ho hotaru koi, ho, ho, yama michi koi.  
Hotaru no otosan kanamochi da,  
do ri de oshiriga pikapika da.*

Ho, ho, ho, firefly, come,  
there’s some water that’s bitter to taste,  
come, here’s some water that’s sweet to taste;  
Ho, ho, ho, firefly, ho, ho, up this mountain path.  
Firefly’s daddy struck it rich, so he’s got lots of  
money,  
no wonder that his rear end sparkles in the dark.

	Very Strongly Disagree	Strongly Disagree	Disagree	Agree	Strongly Agree
1. I like this song.	1	2	3	4	5
2. I would like my chorus to sing this song.	1	2	3	4	5
3. What did you like or dislike most about the song?					

**Please do not turn the page until the teacher tells you to.**

**Selection #8—“Guantanamera”**

Do you know what *patriotism* is? It means having pride for your country. Think of a song that shows your pride for your country. The song in the next clip, *Guantanamera*, is considered a patriotic song for people in Cuba. The repeated phrase in the song, “Guantanamera, guajira Guantanamera,” means “song of Guantánamo” (a city in southeast Cuba).

The lyrics of *Guantanamera* are from a poem by the Cuban poet José Martí. Martí was famous in Cuba because he helped start Cuba’s war of independence from Spain. He even died fighting in the war. When you read the lyrics, you will see that Martí loved his country. He wished for peace among the people. As you listen to the song, think about how Martí loved his country so much that he was willing to die fighting for it.

Read the translation of the lyrics.

<i>Guantanamera, guajira Guantanamera.</i>	Song of Guantánamo.
<i>Guantanamera, guajira Guantanamera.</i>	Song of Guantánamo.
<i>Mi verso es de un verde claro</i>	My verse is light green,
<i>Y de un carmin encendido</i>	And it is flaming red.
<i>Mi verso es un ciervo herido</i>	My verse is a wounded deer
<i>Que busca en el monte amparo.</i>	Who seeks shelter on the mountain.

<i>Guantanamera, guajira Guantanamera.</i>	Song of Guantánamo.
<i>Guantanamera, guajira Guantanamera.</i>	Song of Guantánamo.
<i>Con los pobres de la tierra</i>	I choose the poor as my people
<i>Quiero yo mi suerte echar.</i>	And share their dreams and their troubles.
<i>El arroyo de la sierra</i>	The river of the mountains
<i>Me complace más que el mar.</i>	Gives me more pleasure than the sea.

	Very Strongly Disagree	Strongly Disagree	Disagree	Agree	Strongly Agree
1. I like this song.	1	2	3	4	5
2. I would like my chorus to sing this song.	1	2	3	4	5
3. What did you like or dislike most about the song?					

**Please do not turn the page until the teacher tells you to.**

---

Part 2 Directions: Now, you will answer the questions in part 2. For the first two questions, write your answer on the line next to each question. For the third question, circle your answer.

1. How old are you? \_\_\_\_\_

2. How many years have you participated in chorus? \_\_\_\_\_

3. What is your gender?                      BOY                      GIRL

---

**You may put your pencils down.**

**You are now finished with the choral music preference activity.  
Thank you for your time, and for answering honestly!**

APPENDIX H  
LIST OF SOURCES CONSULTED

## Sources of Information by Song

### Las Mañanitas

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You're a grand old flag. (n.d.). In *Performing arts encyclopedia*. Retrieved from <http://lcweb2.loc.gov/diglib/ihas/loc.natlib.ihas.200000026/default.html>

### **Diu Diu Dang A**

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Chien, S. (Arranger). (2000). *Diu diu dang a*. [Sheet music]. Corvallis, OR: Earthsongs.

International Cultural Youth Exchange. (2008). *2008-2009 National profile: Taiwan*. Retrieved from <http://www.icye.dk/data/media/taiwan.pdf>

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### **Shosholoza**

Opio, J. (2010, June 11). Shosholoza: The unofficial anthem that will inspire Bafana Bafana. *Africa Media Online*. Retrieved from <http://www.roadto2010.com/shosholoza-the-unofficial-anthem-that-will-inspire-bafana-bafana/>

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APPENDIX I  
DISCUSSION-BASED PREFERENCE INDICATOR (DBPI)

Please stick your code name label here.

**Choral Music Discussion and Preference Activity**  
**Do not write your real name anywhere on this booklet!**

**This activity has three parts. Part 1 is a group activity. You will work with peers at your table, and then by yourself. Part 2 and Part 3 are quiet activities you complete entirely by yourself. Please follow along as I read the directions below.**

---

**Part 1 Directions:** Part 1 has three steps. I will tell you to begin, and when to move to the next step. First, you will hear a few statements about stereotypes. Second, you will hear two questions about stereotypes and music. You and peers at your table will discuss your thoughts and feelings about the questions you have just heard. Third, after the discussion, use your booklet and pencil to write the most important thing you learned during the discussion for each question.

**Step One: What is a stereotype?**

A stereotype is a belief that people have about a thing or group that may be untrue. When we stereotype, we judge incorrectly. For example, someone might stereotype by saying, “Girls are bad at math.” But we know that stereotype is *untrue*. Just because someone is a girl does not mean we can say for certain she is bad at math, right? She might be, or she might not be. With stereotypes, people tend to believe mistakes to be true without studying to learn whether they actually *are* true.

**Step Two: Discussion.**

Listen to two questions.

1. Think about music styles like rap, rock, country, and classical. What kinds of stereotypes do you think of when you think of these styles?
  
2. Now that you have heard your peers talk about stereotypes of different music styles, how would you feel if others judged you by the type of music you listen to or like to sing?

Begin discussing the two questions with the others in your group. Be sure to give everyone a chance to speak. Listen thoughtfully so you can remember the most important thing you learned from everyone else in the group.

---

**Please do not turn the page until the teacher tells you to.**



Part 2 Directions: Today, you will listen to eight short music selections. After you have heard each selection, I want to know how much you agree with two statements:

1. I like this song.
2. I would like my chorus to sing this song.

After you hear the song in each selection, read the two statements. Circle the number that best describes your answer. Use the following scale:

- 1** means “**I very strongly disagree with the statement.**”  
**2** means “**I strongly disagree with the statement.”**  
**3** means “**I somewhat disagree with the statement.”**  
**4** means “**I somewhat agree with the statement.”**  
**5** means “**I strongly agree with the statement.”**

There is also a question for each music clip that asks you to write an answer in your own words. The question is “**What do you like or dislike most about the song?**” Answering in your own words is important because it will allow you to tell me exactly what you liked or disliked about the songs.

Please be as specific in your writing as you can. Don’t worry about spelling words incorrectly. Just write neatly so I can read what you were thinking about.

Listen to the entire music selection before giving your answers. Please give an honest answer for each statement. As you are listening, make sure you don’t make faces or say comments about the music that might let others know how you feel. Remember, I will not share your answers with anyone. If you need to change your answers, you may. Please erase completely your first answer so it’s clear to me which number you meant to circle.

---

**Please do not turn the page until the teacher tells you to.**

**Selection #1—“Las Mañanitas”**

Read the translation of the lyrics.

*Estas son las mañanitas,  
que cantaba el Rey David,  
A las muchachas bonitas  
se las cantamos así:  
Despierta, mi bien, despierta,  
mira que ya amaneció.  
Ya los pajaritos cantan,  
la luna ya se metió.*

These are the morning songs  
that King David used to sing  
to the pretty girls.  
We sing them like this:  
Wake up, my sweet, wake up!  
Look it has dawned,  
Now the little birds are singing,  
The moon has disappeared.

	Very Strongly Disagree	Strongly Disagree	Disagree	Agree	Strongly Agree
1. I like this song.	1	2	3	4	5
2. I would like my chorus to sing this song.	1	2	3	4	5
3. What did you like or dislike most about the song?					

**Please do not turn the page until the teacher tells you to.**

**Selection #2— “Siyahamba”**

Read the translation of the lyrics.

*Siyahamb’ ekukhanyeni kwenkos,  
 Siyahamb’ ekukhanyeni kwenkos,  
 Siyahamb’ ekukhanyeni kwenkos,  
 Siyahamb’ ekukhanyeni kwenkos,  
 Nyeni kwenkos,  
 Siyahamba, hamba, Siyahamba, hamba,  
 Siyahamba ekukhanyeni kwenkos,*

We are marching in the light of God,  
 We are marching in the light of God,  
 We are marching in the light of God,  
 We are marching in the light of,  
 The light of God,  
 We are marching, marching,  
 We are marching, marching,  
 We are marching in the light of God.

	Very Strongly Disagree	Strongly Disagree	Disagree	Agree	Strongly Agree
1. I like this song.	1	2	3	4	5
2. I would like my chorus to sing this song.	1	2	3	4	5
3. What did you like or dislike most about the song?					

**Please do not turn the page until the teacher tells you to.**

### **Selection #3—“You’re a Grand Old Flag”**

Read the lyrics.

You’re a grand old flag, you’re a high flying flag;  
And forever in peace may you wave.  
You’re the emblem of the land I love,  
The home of the free and the brave.  
Ev’ry heart beats true under red, white and blue,  
Where there’s never a boast or brag.  
But should auld acquaintance be forgot,  
Keep your eye on the grand old flag.

	<b>Very Strongly Disagree</b>	<b>Strongly Disagree</b>	<b>Disagree</b>	<b>Agree</b>	<b>Strongly Agree</b>
1. I like this song.	<b>1</b>	<b>2</b>	<b>3</b>	<b>4</b>	<b>5</b>
2. I would like my chorus to sing this song.	<b>1</b>	<b>2</b>	<b>3</b>	<b>4</b>	<b>5</b>
3. What did you like or dislike most about the song?					

**Please do not turn the page until the teacher tells you to.**

**Selection #4—“Diu Diu Dang A”**

Read the translation of the lyrics.

*Hue chia gin gia'ng  
 Hue chia gia'ng gao  
 i do a mo i do diu ai yo  
 bon kang lai bon kang e dsui  
 do diu diu dang a i to a mo i do  
 diu a i to di lo lai.*

The train moves through the tunnel  
 (Train sounds)  
 The tunnel, big and empty  
 Water in the tunnel drips, drips on the  
 train  
 With the train sounds, water drips down.

	Very Strongly Disagree	Strongly Disagree	Disagree	Agree	Strongly Agree
1. I like this song.	1	2	3	4	5
2. I would like my chorus to sing this song.	1	2	3	4	5
3. What did you like or dislike most about the song?					

**Please do not turn the page until the teacher tells you to.**

**Selection #5—“Shosholoza”**

Read the translation of the lyrics.

*Shosholoza, Shosholoza,  
Ku lezontabah.  
Stimela si phume South Africa.  
Wen' uyabalekah ku lezontabah  
Stimela si phume South Africa.*

Go forward, go forward,  
Through those mountains  
Train from South Africa.  
You are leaving, through those  
mountains  
Train from South Africa.

	Very Strongly Disagree	Strongly Disagree	Disagree	Agree	Strongly Agree
1. I like this song.	1	2	3	4	5
2. I would like my chorus to sing this song.	1	2	3	4	5
3. What did you like or dislike most about the song?					

**Please do not turn the page until the teacher tells you to.**

**Selection #6—“Follow the Drinking Gourd”**

Read the lyrics.

Follow the drinking gourd,  
For the old man is a-waiting for  
to carry you to freedom  
If you follow the drinking gourd.

When the sun comes back  
And the first quail calls  
Follow the drinking gourd,

For the old man is a-waiting for  
to carry you to freedom  
If you follow the drinking gourd.

The riverbank makes a very good road.  
The dead trees will show you the way.  
Left foot, peg foot, travelling on,  
Follow the drinking gourd

	Very Strongly Disagree	Strongly Disagree	Disagree	Agree	Strongly Agree
1. I like this song.	1	2	3	4	5
2. I would like my chorus to sing this song.	1	2	3	4	5
3. What did you like or dislike most about the song?					

**Please do not turn the page until the teacher tells you to.**

## Selection #7—“Hotaru Koi”

Read the translation of the lyrics.

*Ho, ho, hotaru koi, atchi no mizu wa nigai zo,  
kot-chi no mizu wa amai zo.  
Ho ho hotaru koi, ho, ho, yama michi koi.  
Hotaru no otosan kanamochi da,  
do ri de oshiriga pikapika da.*

Ho, ho, ho, firefly, come,  
there's some water that's bitter to taste,  
come, here's some water that's sweet to taste;  
Ho, ho, ho, firefly, ho, ho, up this mountain path.  
Firefly's daddy struck it rich, so he's got lots of  
money,  
no wonder that his rear end sparkles in the dark.

	Very Strongly Disagree	Strongly Disagree	Disagree	Agree	Strongly Agree
1. I like this song.	1	2	3	4	5
2. I would like my chorus to sing this song.	1	2	3	4	5
3. What did you like or dislike most about the song?					

**Please do not turn the page until the teacher tells you to.**

**Selection #8—“Guantanamera”**

Read the translation of the lyrics.

*Guantanamera, guajira Guantanamera.  
Guantanamera, guajira Guantanamera.  
Mi verso es de un verde claro  
Y de un carmin encendido  
Mi verso es un ciervo herido  
Que busca en el monte amparo.*

Song of Guantánamo.  
Song of Guantánamo.  
My verse is light green,  
And it is flaming red.  
My verse is a wounded deer  
Who seeks shelter on the mountain.

*Guantanamera, guajira Guantanamera.  
Guantanamera, guajira Guantanamera.  
Con los pobres de la tierra  
Quiero yo mi suerte echar.  
El arroyo de la sierra  
Me complace más que el mar.*

Song of Guantánamo.  
Song of Guantánamo.  
I choose the poor as my people  
And share their dreams and their  
troubles.  
The river of the mountains  
Gives me more pleasure than the sea.

	Very Strongly Disagree	Strongly Disagree	Disagree	Agree	Strongly Agree
1. I like this song.	1	2	3	4	5
2. I would like my chorus to sing this song.	1	2	3	4	5
3. What did you like or dislike most about the song?					

**Please do not turn the page until the teacher tells you to.**

---

Part 3 Directions: Now, you will answer the questions in part 3. For the first two questions, write your answer on the line next to each question. For the third question, circle your answer.

1. How old are you? \_\_\_\_\_

2. How many years have you participated in chorus? \_\_\_\_\_

3. What is your gender?                      BOY                      GIRL

---

**You may put your pencils down.**

**You are now finished with the choral music discussion and preference activity.**

**Thank you for your time, and for answering honestly!**

APPENDIX J  
INFORMATION LETTERS EXPLAINING PILOT STUDY TO  
PARENTS/LEGAL GUARDIANS  
(ENGLISH AND SPANISH VERSIONS)

**(I removed school letterhead to protect the identity of the participants)**

Title: Effects of Curricular Content on the Choral Music Preferences of Adolescents

Dear Parent or Guardian,

In combination with a lesson I teach in general music on multicultural music and my doctoral studies in Music Education at Temple University, I (Jennifer Dodd) have developed a research project that seeks to gain a better understanding of the choral music preferences of 6<sup>th</sup>, 7<sup>th</sup>, and 8<sup>th</sup> grade chorus members.

During the next two weeks in general music class, students will hear selections of songs coming from different cultures being sung by choirs. Then they will learn music or cultural facts, or participate in a discussion about what they've noticed about how people think about different types of music. Each of those ways of introducing new music to students and teaching music concepts follows regular teaching practices. After students learn the information or talk together, they will indicate how much they like or dislike the song selections. Your child's answers to the surveys will not affect his/her grade in any way.

Ms. Xxxxx, principal of Xxxx Middle School, has examined the teaching methods I will use. She has approved my using them in the classroom. The Xxxxxxx School District has also approved this project.

Your child's responses will remain confidential. I will use the data from this study to write my dissertation. I will share what I learn with professionals in music education. I will not reveal your child's real name or the name of the school and school district.

If you have questions about the activities we will be doing during chorus rehearsals, please contact me at [doddj@Xxxxxxxsd.org](mailto:doddj@Xxxxxxxsd.org) or (XXX) XXX-XXXX.

I look forward to working with you and your child!

Sincerely,

Mrs. Jennifer M. Dodd  
General/Vocal Music Teacher  
Xxxx Middle School

**(I removed school letterhead to protect the identity of the participants)**

Título: Efectos del contenido curricular en las preferencias de Música Coral de la Adolescencia

Estimado padre o tutor,

En combinación con una lección que enseñé en música general de la música multicultural, y mis estudios de doctorado en Educación Musical en la Universidad de Temple, yo (Jennifer Dodd) he desarrollado un proyecto de investigación que busca obtener una mejor comprensión de las preferencias de la música coral de los estudiantes sexto, séptimo y octavo grado que son miembros del coro.

Durante las próximas dos semanas en el clase de música general, los estudiantes escucharán selecciones de canciones procedentes de diferentes culturas que son cantadas por coros. Después ellos aprenderán más hechos de la música o de la cultura, o participaran en una discusión o debate acerca de lo que ellos se han dado cuenta de cómo la gente piensa sobre los diferentes tipos de música. Cada una de esas maneras de introducir nueva música a los estudiantes y la enseñanza de conceptos de música sigue las prácticas regulares de enseñanza. Después de que los estudiantes aprendan la información o hablen juntos, ellos van a indicar que tanto les gusta o no les gusta la selección de canciones. Las respuestas de su hijo a las encuestas no afectarán su calificación de ninguna manera.

La Sra. Xxxx, directora de Xxxx Middle School, ha examinado los métodos de enseñanza que voy a utilizar. Ella me ha concedido permiso para utilizar estos métodos en el aula. El Distrito Escolar de Xxxxxxxx también ha aprobado este proyecto.

Las respuestas de su hijo se mantendrán confidenciales. Voy a utilizar los datos de este estudio para escribir mi tesis. Voy a compartir lo que aprendo con los profesionales de la educación musical. No voy a revelar el nombre real de su hijo, o el nombre de la escuela y el distrito escolar.

Si usted tiene preguntas acerca de las actividades que vamos a hacer durante los ensayos de coro, por favor ponte en contacto conmigo en [doddj@Xxxxxxxsd.org](mailto:doddj@Xxxxxxxsd.org) o al (XXX) XXX-XXXX.

¡Espero con interés trabajar con usted y su niño!

Atentamente,

Sra. Jennifer M. Dodd  
Profesora de música general/vocal  
Xxxx Middle School

APPENDIX K  
INFORMATION LETTERS EXPLAINING MULTIGROUP ETHNIC IDENTITY  
MEASURE TO PARENTS/LEGAL GUARDIANS  
(ENGLISH AND SPANISH VERSIONS)

**(I removed school letterhead to protect the identity of the participants)**

Title: Effects of Curricular Content on the Choral Music Preferences of Adolescents

Dear Parent or Guardian,

As part of a lesson on culture and personal identity, I will have students take an anonymous written survey of ethnic identity. Your child's answers to the surveys will not affect his/her grade in any way.

I am giving this survey in combination with the lesson I teach and to support a research project created by Jennifer Dodd, the chorus music teacher at Xxxx. Her project seeks to gain a better understanding of the choral music preferences of 6<sup>th</sup>, 7<sup>th</sup>, and 8<sup>th</sup> grade chorus members.

Your child's responses will remain confidential. Mrs. Dodd will use the data collected from her chorus members to write her dissertation. She will share what she learns with professionals in music education. Neither she nor I will reveal your child's real name or the name of the school and school district.

Ms. Kristin Xxxxx, principal of Xxxx, has examined the survey, and has approved my using it in the classroom. The Xxxxxxx School District has also approved this survey and project.

If you have questions about the survey I will be doing during class, please contact me at \_\_\_\_\_ or (XXX) XXX-XXXX. You can also contact

Mrs. Dodd directly at [doddj@XXXXXXXXSD.org](mailto:doddj@XXXXXXXXSD.org) or (XXX) XXX-XXXX.

I look forward to working with you and your child!

Sincerely,

\_\_\_\_\_  
Social Studies Teacher  
Xxxx Middle School

**(I removed school letterhead to protect the identity of the participants)**

Título: Efectos del contenido curricular en las preferencias de Música Coral de la Adolescencia

Estimado padre o tutor,

Como parte de una lección sobre la cultura y la identidad personal, voy a pedirle a los estudiantes que tomen una encuesta anónima y por escrito acerca de la identidad étnica. Las respuestas de su hijo a las encuestas no afectarán su calificación de ninguna manera.

Yo estoy dando esta encuesta en combinación con la lección que enseño, y para apoyar un proyecto de investigación creado por la Sra. Jennifer Dodd, profesora de música y coro de la Xxxx. Su proyecto busca obtener una mejor comprensión de las preferencias de la música coral de los estudiantes de sexto, séptimo y octavo grado que son miembros del coro de la escuela.

Las respuestas de su hijo se mantendrán confidenciales. La señora Dodd utilizará los datos recogidos de los miembros de su coro para escribir su tesis. Ella va a compartir lo que aprende con los profesionales de la educación musical. Ella no va a revelar el verdadero nombre de su hijo, ni tampoco el nombre de la escuela o el del distrito escolar.

La Sra. Kristin Xxxxx, directora de Xxxx, ha examinado esta encuesta y me ha concedido permiso para utilizarla en el aula. El Distrito Escolar de Xxxxxxxx también ha aprobado este proyecto.

Si usted tiene preguntas acerca de la encuesta que voy a hacer durante la clase, por favor comuníquese conmigo en

\_\_\_\_\_ o al (XXX) XXX-XXXX. También puede comunicarse con la señora Dodd directamente en [doddj@XXXXXXsd.org](mailto:doddj@XXXXXXsd.org) o al (XXX) XXX-XXXX.

¡Espero con interés trabajar con usted y su niño!

Atentamente,

\_\_\_\_\_  
Maestro de Estudios Sociales  
Xxxx Middle School

APPENDIX L  
MULTIGROUP ETHNIC IDENTITY MEASURE (MEIM)

Please stick your code name label here.

**How Do I Feel About My Culture?**  
**Do not write your real name anywhere on this paper!**

Part 1 Directions: In this country, people come from a lot of different cultures and there are many different words to describe the different backgrounds or ethnic groups that people come from. Some examples of the names of ethnic groups are Hispanic, Black, Asian-American, Native American, Irish-American, and White. These statements are about your ethnicity or your ethnic group and how you feel about it or react to it.

Use the numbers below to indicate how much you agree or disagree with each statement.  
**(1) Strongly Disagree; (2) Disagree; (3) Agree; (4) Strongly Agree**

Read each statement and circle your answer.

	<b>Strongly Disagree</b>	<b>Disagree</b>	<b>Agree</b>	<b>Strongly Agree</b>
1. I have spent time trying to find out more about my ethnic group, such as its history, traditions, and customs.	<b>1</b>	<b>2</b>	<b>3</b>	<b>4</b>
2. I am active in organizations or social groups that include mostly members of my own ethnic group.	<b>1</b>	<b>2</b>	<b>3</b>	<b>4</b>
3. I have a clear sense of my ethnic background and what it means for me.	<b>1</b>	<b>2</b>	<b>3</b>	<b>4</b>
4. I think a lot about how my life will be affected by my ethnic group membership.	<b>1</b>	<b>2</b>	<b>3</b>	<b>4</b>
5. I am happy that I am a member of the group I belong to.	<b>1</b>	<b>2</b>	<b>3</b>	<b>4</b>
6. I have a strong sense of belonging to my own ethnic group.	<b>1</b>	<b>2</b>	<b>3</b>	<b>4</b>
7. I understand pretty well what my ethnic group membership means to me.	<b>1</b>	<b>2</b>	<b>3</b>	<b>4</b>
8. To learn more about my ethnic background, I have often talked to other people about my ethnic group.	<b>1</b>	<b>2</b>	<b>3</b>	<b>4</b>

**Please do not turn the page until the teacher tells you to.**



	<b>Strongly Disagree</b>	<b>Disagree</b>	<b>Agree</b>	<b>Strongly Agree</b>
9. I have a lot of pride in my ethnic group and its accomplishments.	<b>1</b>	<b>2</b>	<b>3</b>	<b>4</b>
10. I participate in cultural practices of my own group, such as special food, music, or customs.	<b>1</b>	<b>2</b>	<b>3</b>	<b>4</b>
11. I feel a strong attachment towards my own ethnic group.	<b>1</b>	<b>2</b>	<b>3</b>	<b>4</b>
12. I feel good about my cultural or ethnic background.	<b>1</b>	<b>2</b>	<b>3</b>	<b>4</b>

Part 2 Directions: Please complete the following statement. Circle your answers.

13. My ethnicity is:

- (1) Asian or Asian American, including Chinese, Japanese, and others
- (2) Black or African American
- (3) Hispanic or Latino, including Mexican American, Central American, and others
- (4) White, Caucasian, Anglo, European American; not Hispanic
- (5) American Indian/Native American
- (6) Mixed; Parents are from two different groups
- (7) Other (write in): \_\_\_\_\_

APPENDIX M  
PERMISSION TO USE COPYRIGHTED MEIM

☆ from **Phinney, Jean s.** <jphinne@exchange.calstatela.edu> [hide details](#) 9/20/10   Reply 

to JENNIFER M DODD <tua63490@temple.edu>

date Mon, Sep 20, 2010 at 5:51 PM

subject RE: Question about your research

mailed-by exchange.calstatela.edu

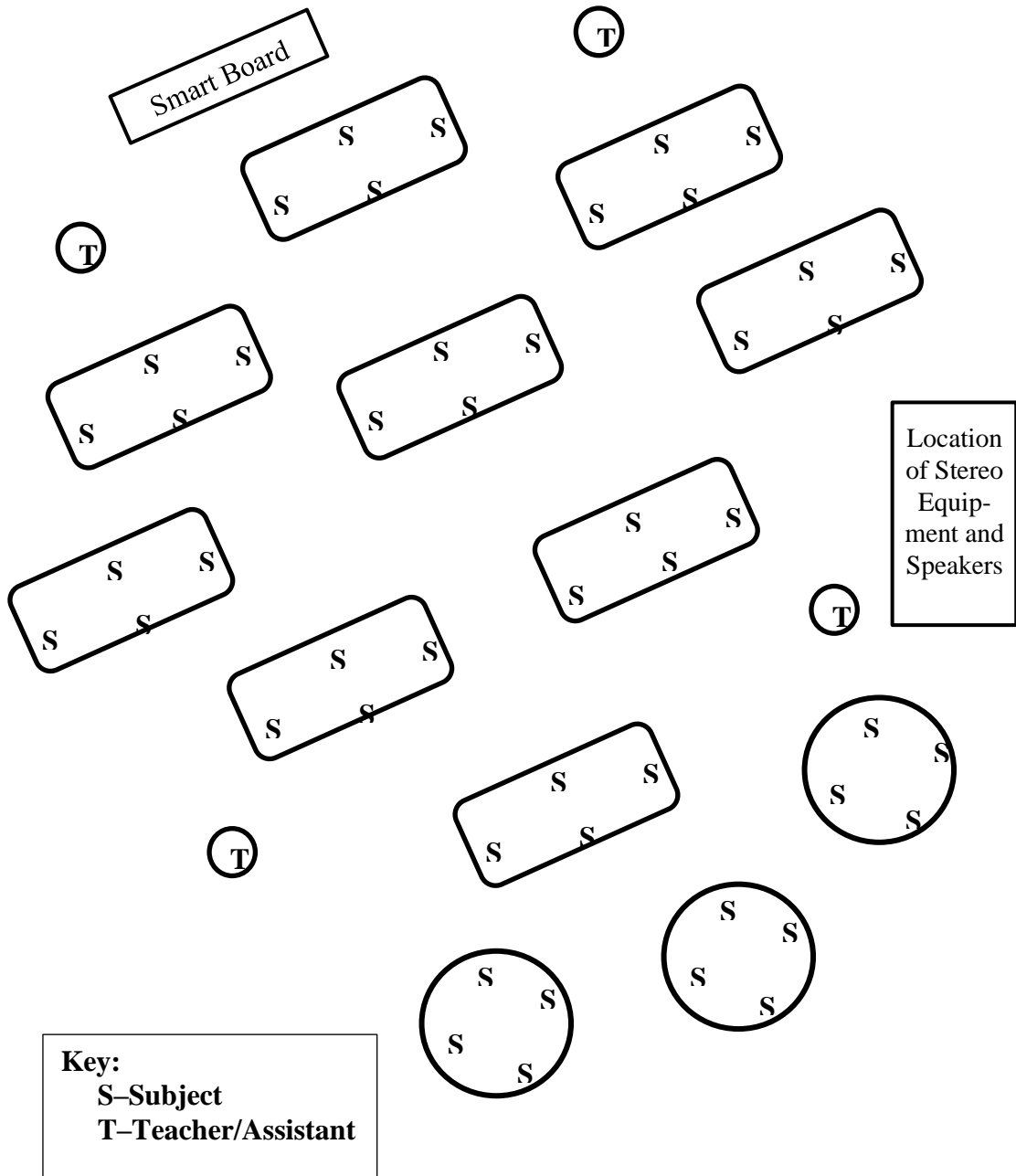
Dear Jennifer:

There are several versions of the MEIM available, and the more recent versions have clearer structure and better psychometric properties than the original 1992 version.). I recommend either the widely used 1999 version (attached) or the revised shorter version (see Table 1 in attached article). You are welcome to use either in your research. Please let me know if you have further questions.

Sincerely,

Jean Phinney

APPENDIX N  
DIAGRAM OF SEATING ARRANGEMENTS FOR TESTING SESSIONS  
TWO AND THREE



APPENDIX O  
OPEN-ENDED RESPONSES ORGANIZED BY INTERVENTION GROUP  
AND MUSIC SELECTION

Open-Ended Responses for *Las Mananitas*<sup>29</sup>

Response Category	Music Concept-Based Preference Indicator (MCBPI)	Sociocultural-Based Preference Indicator (SCBPI)	Discussion-Based Preference Indicator (DBPI)
Musical	<p><u>26 comments</u></p> <p>I liked the harmony.**<sup>30</sup></p> <p>I liked that they sang in harmony.**</p> <p>The harmony sounds sweet.**</p> <p>I liked that it had a slow beat.</p> <p>I like the rhythm of the song.</p> <p>I like this song because it has a nice melody and good singing.</p> <p>I liked that it sounded like a lullaby.</p> <p>I liked how the people that was singing came together and in one.</p> <p>I like the melody of the song.</p> <p>I didn't like that it goes so slow.</p> <p>[I like it] because it not so loud.</p> <p>I like the beat!</p> <p>I liked that the girls sounded nice.</p> <p>I liked the tune of the music.</p> <p>I liked the rhythm.</p> <p>It's too slow.</p> <p>I dislike the song because the beat</p>	<p><u>19 comments</u></p> <p>I like the song because I like the music and the singing.</p> <p>The notes are too high.</p> <p>I disliked that the tune was slow, and it could have been a little faster than that.</p> <p>I liked the beat and the melody and the way it was sung.</p> <p>I didn't like how the music was too loud.</p> <p>I dislike the melody, and I don't think it would be nice for a whole chorus to sing it.</p> <p>[I don't like it] because it's too loud and high pitches.</p> <p>It's too slow.</p> <p>It was too slow.</p> <p>It's too slow for me so I don't understand how it can be happy.</p> <p>[I dislike] the high notes and how slow the song was.</p>	<p><u>22 comments</u></p> <p>I like the whole song but I think it is too short.</p> <p>I like the way they sang it, but I would like it to try to go a little faster.</p> <p>Very slow—I would fall asleep.</p> <p>What I like about this song is the rhythm: the beat.</p> <p>What I like about the song it was nice and soft, but it's sleepy.</p> <p>It didn't even have a beat.</p> <p>I like this song because it have low voice.</p> <p>I don't like that it is so slow, but I like that it is very smooth.</p> <p>I like the way it was sung.</p> <p>[I dislike that] it has a lot of sliding in it.</p> <p>I like the song because how the low and high notes come together.</p> <p>It's too slow.</p>

<sup>29</sup> I edited the comments for all eight selections for spelling but not grammar.

<sup>30</sup> Comments labeled with (\*\*) are direct references to the test prompt.

	<p>and tempo of it. I like that there are boys and girls singing. I liked the way the beat went and the way it sounded. The song is too slow. I just don't like how high pitched it is. I dislike the music and other things such as the beat. I disliked the rhythm the song had—[it] has no rhythm. I like the slow melody. I didn't like the high pitched voice in that song. I didn't like the way they sang it.</p>	<p>I liked it a little because it is soft. I didn't like the slow rhythm. I dislike the slowness. I liked how the song was sung so beautifully also how the pitch of it is. The song was too smooth. [I like] how the harmony of the parts were put together. It's like gospel. I didn't like the instrument how they were playing—it didn't sound right.</p>	<p>[I dislike that] the beat is too soft and pretty. I don't like the slow singing and rhythm to it. I liked the rhythm. I liked the beat. It is too slow. This song is too high. I disliked the volume. I liked the pitch of the song. I don't like the rhythm. The thing I disliked most was the music, not the lyrics.</p>
Sociocultural/ Linguistic	<p><u>21 comments</u> Because it's in Spanish. I like the lyrics—it has something in it I liked. I like what language it's in because it's different. Because I don't like what it means because it makes no sense. I don't like the different language. I like that it was in a different language. I like the Spanish singing.</p>	<p><u>16 comments</u> I like this song because it's a very good song when you wake up. I like the way they say it in Spanish and because is my tradition. I like the words. I like this song because it's in Spanish, and I speak Spanish. [I don't like that] it is in Spanish. I like how the lyrics went. It is not my type of music. I like the words of the song.</p>	<p><u>15 comments</u> [I dislike that] it's Spanish. I wouldn't understand it. I like how the lyrics tell of the sweet dawn. I love Spanish songs. I like most that it is Spanish and English. I don't like that it is in Spanish. I liked the lyrics and meaning of this song. I like it because it's in Spanish.</p>

	<p>I liked the lyrics. [I don't like it] because it is not my type of style and music. I liked the lyrics. I like that it has Spanish. I like the way they sung in Spanish. I dislike how it not in English. I like the song because it's in another language. I liked how it was a different language and not English. I dislike the lyrics. It's all Spanish and I can't understand it. I liked that the song was in Spanish. It has good lyrics. I like the lyrics they are saying. I like the lyrics.</p>	<p>I like the translation of the lyrics into English. I like the lyrics. [I liked that] it is in a different language that I understand. I don't like it because it's only about a girl's birthday and doesn't affect boys. I like that it's all in Spanish. I like the way they pronounce the words of the song. I couldn't understand it. It sounded traditional.</p>	<p>I liked that the song was in a different language. I liked when it says "estas son las mananitas." I just don't like it cause it's not my type. I disliked the lyrics. The song is very common in my culture. [I dislike that] I could not understand what they were saying. I hate that it's not in my language, and I cannot understand what they are saying.</p>
Affect	<p><u>11 comments</u> It was soothing. I like it because it's soothing. It very nice. I don't like this song because it is very boring. What I dislike about the song is that it sounds weird. I didn't dislike anything about the</p>	<p><u>16 comments</u> I like it because it sounds good, and it sounds like a nice song to me. It sounds like a good song. It is a nice, sweet song. I like that it sounds girly for the girl's birthday. I like this because the sound.</p>	<p><u>14 comments</u> I did not like it because it was boring. I just don't like it. I like the song, but I think my chorus dislike it. I like the song because it is so joyful. It was very nice.</p>

	<p>song. It sounded nice and simple. I don't like the way it sounds—it sounds dumb. It's nice. It was kind of tiring. I like this song because it sounds good.</p>	<p>What I don't like about this song is it makes me feel sleepy and hard to stay awake. It sounds pretty. I like this song because it sounds nice. I like the song itself, I just don't think it should be sung with a chorus group. I did not like that it basically does not have life in it. I like it because it's a good song. The thing that I disliked most about the song is that it was kind of weird. I didn't like how it sounded. It was boring; I'm more of an energetic person. It gets boring. I like it.</p>	<p>The music was too sappy-like. I got lost, and it sounded weird. I didn't dislike anything, I just don't want to sing it. This song is boring. The song is sweet and simple. I like the song because it was soothing. I like how it's soothing. I like the mood of the song. It's boring, but the mood's happyish.</p>
Perception of Performance	<p><u>5 comments</u> I liked that we are singing in a different language. [I don't like it] because some kids don't know how to say the words. It's too difficult. [I liked it] because it seems like a song we would be good at to sing!</p>	<p><u>3 comments</u> It may be hard for people to sing high enough. [I don't want my chorus to sing it] because people who speak English might not speak Spanish. I don't want my chorus to sing the song because I can't sing it so</p>	<p><u>5 comments</u> I like it, but I don't like it because some people in chorus don't know how to speak Spanish. Because I don't know Spanish so I wouldn't want to sing it. It's fun to sing. I dislike it for my chorus because</p>

	<p>I dislike the song because some people don't know how to speak Spanish so their not gonna be able to sing it. Many people can't speak Spanish.</p>	<p>good.</p>	<p>some people don't know Spanish. I like the song because I could sing it in Spanish.</p>
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Open-Ended Responses for *Siyahamba*

Response Category	Music Concept-Based Preference Indicator (MCBPI)	Sociocultural-Based Preference Indicator (SCBPI)	Discussion-Based Preference Indicator (DBPI)
Musical	<p><u>27 comments</u></p> <p>I liked the harmony.**<sup>31</sup></p> <p>I like the song because there's good harmony and tempo.**</p> <p>I like the harmony—it's strong and fits together well.**</p> <p>I like the harmony and the tempo of the song.**</p> <p>[It] repeats too much.</p> <p>I liked it because it's has a nice melody.</p> <p>I liked the beat to it and rhythm.</p> <p>I don't like it because it's to slow for me.</p> <p>I liked the beat to it.</p> <p>I like the way they sang it.</p> <p>It was long.</p> <p>I like the tempo.</p> <p>I dislike it because it repeat the words over and over!</p> <p>The beat is energetic.</p>	<p><u>29 comments</u></p> <p>The song is not fast.</p> <p>[I like] the echoes coming right after the voices.</p> <p>It goes too fast.</p> <p>I liked that there was sort of a melody, and I really liked the tune.</p> <p>I like the parts joining together.</p> <p>I like the beat of the song.</p> <p>The voices are good.</p> <p>I don't like it because it repeats itself.</p> <p>I dislike it because there is no melody or beat to the song.</p> <p>The song sounds very slow.</p> <p>It repeats too much, needs more words.</p> <p>I didn't like that it was so high.</p> <p>[I like] the rhythm.</p> <p>It's got a fun tempo so I like it.</p> <p>[I dislike] the harmonizing.</p>	<p><u>21 comments</u></p> <p>It repeats a lot.</p> <p>I don't like how they kept on saying the same words over again.</p> <p>Too much repeating in the song!</p> <p>It repeats itself too much.</p> <p>The background singing was what I liked the most.</p> <p>The thing I liked the most about the song was the music.</p> <p>I liked how in one part the group was holding the note and the other was singing something else.</p> <p>It's too slow.</p> <p>I liked the harmony, but I did not like the slowness.</p> <p>I disliked the repetitiveness of the words.</p> <p>I didn't like it because it basically repeats the same thing.</p> <p>I like the way they sing it.</p>

<sup>31</sup> Comments labeled with (\*\*) are direct references to the test prompt.

	<p>I liked the beat and the melody. It's not too slow.</p> <p>I would not like my chorus to sing this because it is the same words over and over and I like to sing songs with more rhythm.</p> <p>I didn't like that it repeats because it kind of gets boring.</p> <p>It has rhythm to it.</p> <p>I don't like this song because of how they sing it.</p> <p>I don't like how the song repeats the same thing, but I don't mind the beat or rhythm of the song.</p> <p>The song needed a beat to accompany it.</p> <p>It repeats the same thing.</p> <p>I dislike the song because it repeats too many times.</p> <p>I didn't like the song because it sounded like it was repeating itself.</p> <p>I like this song because it's a sort of slow song.</p> <p>I dislike this song because it repeats the same thing.</p>	<p>I dislike how it repeats the same thing over again.</p> <p>I like how they split up into two parts.</p> <p>I dislike it because I don't like the rhythm.</p> <p>I like how the song is formed.</p> <p>[I liked that] the voices change a lot.</p> <p>I don't like how it just keeps repeating the same thing.</p> <p>I like the rhythm of the song.</p> <p>It has a steady beat to it, and I like it.</p> <p>It's really slow and really high-pitched.</p> <p>I liked how they would start to get louder and get softer at the right moments.</p> <p>I like how there's two part singing the song differently.</p> <p>I like it because it sounds like a gospel song.</p> <p>I like how they sang it.</p> <p>It repeats the same thing over and over.</p>	<p>I liked this selection because of the way the melody sounds.</p> <p>I really liked all the layers in harmonies in the song.</p> <p>I like the song how it overlaps, and how it sounds together.</p> <p>I like it because the tune is catchy.</p> <p>I like how it is sung.</p> <p>I like the rhythm.</p> <p>I like this song because it has a nice beat that goes with the song.</p> <p>I like the sound of the music.</p> <p>The song is very catchy.</p>
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Sociocultural/ Linguistic	<p><u>14 comments</u></p> <p>I like this song because it talking about walking in the light of god. I liked that it was different language.</p> <p>Because it makes no sense because people that know what it means they will think that makes no sense. I like the lyrics.</p> <p>I like the lyrics because it says that “we are marching in the light of god.”</p> <p>I liked the song because it is good for my religion, and I liked the words.</p> <p>I liked that it talks about god because he is our leader.</p> <p>I liked that the lyrics are in a different language.</p> <p>It is not my type of style and music.</p> <p>It sounds too religious; I don’t like religious songs that much.</p> <p>I like that it sounds Hawaiian.</p> <p>I like this song because it is religious.</p>	<p><u>13 comments</u></p> <p>I like this song because it’s about Black history.**<sup>32</sup></p> <p>It speaks so much about freedom and race.**</p> <p>I like that it is trying to show hope.**</p> <p>I liked how the song was written to protest segregation.**</p> <p>I like how they say “we are marching in the light of God.”</p> <p>I like the words that they say.</p> <p>I don’t like the lyrics.</p> <p>I can’t understand the lyrics.</p> <p>I like the meaning of the song.</p> <p>It might be hard for the audience members to understand so I don’t like it.</p> <p>I liked what it talks about.</p> <p>I couldn’t understand it.</p> <p>I just didn’t like how traditional it was.</p>	<p><u>11 comments</u></p> <p>The reason why I like this song because talks about marching by god and staying god by the light. I like it, but I don’t like it for chorus because people might not believe in God.</p> <p>[I don’t like that] it was in Spanish.<sup>33</sup></p> <p>I like that the song is a different language, and I also like that it has to do with God.</p> <p>[I dislike that] it is hard to even understand the words.</p> <p>[I dislike] the words.</p> <p>I don’t like how I couldn’t understand it.</p> <p>I like the meaning, but dislike the language.</p> <p>I like the language of the song.</p> <p>I like the language.</p> <p>I like the song because it was sing marching up to god.</p>
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<sup>32</sup> Comments labeled with (\*\*) are direct references to the test prompt.

<sup>33</sup> The song is in Zulu, not Spanish.

	[I don't like] that it's a language I don't know. I don't like the lyrics.		
Affect	<u>6 comments</u> It was soothing. No, because it's too weird and funny. I didn't dislike anything about the song. I just don't like it. I like this song because it is very nice. It sounded good to me.	<u>9 comments</u> It sounds nice. I like it because it sounds fun, and it makes me happy inside. I like this song because its sound. The sound of it is delightful—It's a great song. I think it would be OK—I kind of liked it. I like it because it was very nice. It sounded pretty, but it sounded like a kiddish song. It has a nice sound to it—It's very pretty. It was pretty.	<u>13 comments</u> I don't like it at all. I liked it because it was not bad at all. I liked it A LITTLE, but not that much! I like it but I think my chorus dislike. I like it because it is so uprising. I like this song. It was light and airy to me. [I dislike] the way it sounds. The song is kind of boring. I don't like the way it sounds. I like the way it sounds. I liked the way it sounded. I like the mood—the mood's happy.
Perception of Performance	<u>6 comments</u> What I disliked about the song is that it's hard to pronounce the song if we sing it.	<u>4 comments</u> I like the song because it's fun to sing. I don't like it to sing because you	<u>7 comments</u> I cannot sing Spanish (see Footnote 2). I don't know this language so I

	<p>I don't want to sing it in chorus because it's going to take a long time to learn it, but I'll like to sing it also because I think it'll be fun. [I like it because it] seems like a good song for us to sing. I liked the way how we have to go that high [in pitch]. I like it because we'll learn new words, and it sounds fun to sing. It will be easy [to sing] because all you have to do is repeat.</p>	<p>don't know if people can whistle and people don't know Spanish.<sup>34</sup> This song is very hard to say, and won't have our audience very enthusiastic. The thing that I disliked about the song the most is that the words are hard to sing.</p>	<p>don't feel it's right for us to sing. I didn't feel that it was right for me and the chorus. It is hard to pronounce. It seems awkward to sing. It will be hard to learn. I dislike it because I want to speak in English.</p>
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<sup>34</sup> The song is in Zulu, not Spanish.

Open-Ended Responses for *You're A Grand Old Flag*

Response Category	Music Concept-Based Preference Indicator (MCBPI)	Sociocultural-Based Preference Indicator (SCBPI)	Discussion-Based Preference Indicator (DBPI)
Musical	<p><u>17 comments</u></p> <p>I like it because it sounds Broadway-ish.</p> <p>I didn't like the rhythm. [I don't like it] because they are singing too slow; they need to sing faster.</p> <p>I like the way they sang it and the beat.</p> <p>I like the song but it needs to be faster.</p> <p>I don't like the rhythm of the song.</p> <p>I like the song because the tempo is steady and the beat on time.</p> <p>It has a nice beat and rhythm and it is catchy and it gets stuck in your head.</p> <p>I didn't like that it was like a bit slow.</p> <p>It too fast, also it's too high.</p> <p>I liked the rhythm and beat of the song.</p> <p>The song is too fast and should be slowed down.</p>	<p><u>19 comments</u></p> <p>It is too short.</p> <p>I liked that the song was fast.</p> <p>I liked how it harmonized in the middle—it gave the song a pleasant boost.</p> <p>I like the beat and rhythm of the song.</p> <p>I like this song because it is fast.</p> <p>It has a good beat to it.</p> <p>I like it because it goes fast and the beat and the high notes.</p> <p>I like how the song goes and the melody and the beat to it—also the chorus.</p> <p>I like the beat.</p> <p>I like that it has a fast beat.</p> <p>I like it because its fast tempo.</p> <p>Don't like the pitch.</p> <p>I dislike the song because when they was singing high.</p> <p>I liked the rhythm.</p> <p>I think the song's okay because it's a more upbeat song, and there's</p>	<p><u>12 comments</u></p> <p>I don't like how they are singing too low.</p> <p>It's too slow.</p> <p>I like the rhythm.</p> <p>It's really catchy beat.</p> <p>I like the speed of the song.</p> <p>It's not fast, and it has a part where two different parts of the song sing together.</p> <p>The music was too slow.</p> <p>I didn't like how it didn't have any high notes.</p> <p>I liked the nice speed.</p> <p>I like the singing pitch and how the harmony and melody collide so well.</p> <p>I liked the rhythm and beat.</p> <p>I liked it because it has a fast beat.</p>

	<p>[I disliked it because] it was a fast song. It is a catchy beat. I like the way it is sung. I like it because the beat is catchy. I dislike this song because the beat goes fast.</p>	<p>also a lot of harmony. I like how they sing like an opera. The beat is perfect. The melody and harmony sounds nice. I don't like the music.</p>	
Sociocultural/ Linguistic	<p><u>17 comments</u> I like the song because it's about our country. I like this song because it about our old American flag. I don't really like the lyrics of this song. [I like that] it represents America. I dislike because I don't like the words and what they mean. [I like it] because they talk about the flag. I like that the song is about being in America and being an American. I liked that the kids were singing for our world. I like that it represent the American flag. It is not my type of style and</p>	<p><u>24 comments</u> I like that it was about how hard people fought for America like the old man.**<sup>35</sup> I like this song because it is a good song for our freedom.** It was written about the country George Cohan loved that's why I liked it.** I like how [George Cohan] made up a song that still goes on today.** I like it 'cause the veterans gotta know that we like what they are doing. What I dislike about this song is that it's kind of old. I like it because is from our country.</p>	<p><u>20 comments</u> I hate flags. The reason why I like this song is because it talks about our flag and how it talks about the land we love. I like the song, and I understood it. I think it is a great memory of us being free. You can't tell what they are saying. I dislike it because it's like a replica of the national anthem. I like the pride in it. I like how it's talking to the flag. I liked the meaning of the song. I like the meaning. I like this song because it is a song everyone should know. I like it because I know it and it's still fresh in my head.</p>

<sup>35</sup> Comments labeled with (\*\*) are direct references to the test prompt.

	<p>music.  I only like the lyrics.  I like it because it's traditional and it's for victory.  I dislike the song because I don't agree you should "worship" a flag.  I like this song because it has good lyrics and relates to the United States.  The lyrics talk about our country's flag.  I like this song because I like the meaning of it.  I don't like the lyrics.</p>	<p>I don't like this song because I am a "pop" person.  I dislike the song because it is talking about a flag.  I dislike it because it is too classic—a lot of people know it.  I liked that it was a patriotic song.  I like this song because I love my home.  I like it because I sang it for the military people when we got to wave our flags.  I like how it talks about our world.  It symbolizes us.  It has a good meaning.  [I don't like it because] all it's talking about is a flag.  The words are really meaningful.  I liked the rhyming it has.  The thing I liked most about this song is that it showed pride to our American flag.  It is a great song that makes me proud to be an American.  I like the lyrics.  I like the lyrics, but it's traditional.  I like because it talking about the American flag.</p>	<p>I like where it says "keep your eye on the grand old flag."  This was close to my favorite school song.  I like how it's about our country.  I like this song because it is for our nation and shows our support.  I liked that it is for America.  I like the song when it rhymes.  I like the lyrics.  This is not my type of music.</p>
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Affect	<p><u>13 comments</u></p> <p>I like this song so much.  I don't like the way it sounds.  I like everything about it.  I like everything.  [I like it] because nice and cool and fun.  I don't like this song because it's not interesting.  I don't like it because it is too schooly.  I dislike the song because it's kinda weird.  [I like] the way it sounds; it sounds fun.  Because I like the way it sounds.  Nothing.  Because I don't really like this song and they wouldn't want to sing this.  I dislike because it doesn't sound good.</p>	<p><u>12 comments</u></p> <p>I like because it sounds fun and playful, and it makes me feel good.  I don't like it, and I don't want my chorus to sing.  It sounds very uplifting.  It could be a little more enthusiastic.  I dislike it because it gets annoying quickly.  It doesn't sound good.  I like it because it nice.  It's amazing, it's a good song, and I don't dislike a thing about it.  Best song ever!  I don't really like it at all.  I don't like this song because I'm tired of it.  It's boring.</p>	<p><u>16 comments</u></p> <p>I don't like it, I love it.  I don't like it for the chorus at all.  It was boring so no!  It really don't sound good at all.  I like.  It's just not right.  It's nice.  I like it just because.  I disliked it because it gets tiring after a while.  I don't want to sing it because I had to sing it all the time last year.  It's boring.  I do NOT like this song.  I dislike this song because I just don't like it.  It sounded bad.  I love this song.  I like the song.</p>
Perception of Performance	<p><u>1 comment</u></p> <p>I think it's a good song for us to learn.</p>	<p><u>1 comment</u></p> <p>It's too childish for our group.</p>	<p><u>0 comments</u></p>

Open-Ended Responses for *Diu Diu Dang A*

Response Category	Music Concept-Based Preference Indicator (MCBPI)	Sociocultural-Based Preference Indicator (SCBPI)	Discussion-Based Preference Indicator (DBPI)
Musical	<p><u>21 comments</u></p> <p>I like the speed and the harmony and the sound of it.**<sup>36</sup></p> <p>I dislike about the song because it go too fast.</p> <p>They go too fast for me.</p> <p>It was too high.</p> <p>I don't like the speed.</p> <p>I dislike the train sounds. Eww!</p> <p>It's fast.</p> <p>I liked the slow singing first, then it goes really fast.</p> <p>I like the beat (slow, fast).</p> <p>I dislike it because it goes too fast.</p> <p>I don't like the rhythm and the way it was sung.</p> <p>It's too slow.</p> <p>I dislike the song because it's a little off key.</p> <p>It is not a good sound to me; it's too fast and it is mostly the same thing.</p>	<p><u>28 comments</u></p> <p>What I dislike about this song is that it goes too fast.</p> <p>It's too fast.</p> <p>I don't like it because it is too fast.</p> <p>It has a good beat.</p> <p>It goes too fast.</p> <p>I like all the different beats to the song.</p> <p>I don't like that the sound is too much—too complicated.</p> <p>It was too fast.</p> <p>The train makes a lot of noise you can't even hear the people sing.</p> <p>I dislike the train sounds.</p> <p>It goes so fast.</p> <p>I don't like it because it's too fast, and the chorus is too loud.</p> <p>It sounds like random talking/screaming.</p> <p>I like the train noises.</p> <p>It was just annoying me because of</p>	<p><u>15 comments</u></p> <p>I kind of liked the harmony.</p> <p>It was too fast.</p> <p>I like the beat and harmony of it.</p> <p>I dislike the repeating of it.</p> <p>It's too fast.</p> <p>I like how the beginning sounded.</p> <p>I disliked the melody, but I liked the sounds.</p> <p>I dislike the pitch and the tempo.</p> <p>The speed was too fast.</p> <p>I didn't like the song because it goes too fast.</p> <p>I like how fast it is and the way the song goes.</p> <p>It's really fast and hard to follow.</p> <p>I like the way how it is performed.</p> <p>I like this song and the pitches.</p> <p>I liked the music.</p>

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<sup>36</sup> Comments labeled with (\*\*) are direct references to the test prompt.

	<p>It very high, and it goes too fast.  It sounds like a fun song because of the train sounds and it's fast.  I like the beat, but I wouldn't want to listen to it more than I have to.  It's too fast.  I don't like this song because it's too quick.  I don't like this song because they're singing it too fast and loud.  I dislike because of the train sounds.</p>	<p>all the whistles and things.  I hate the pitch.  I dislike the train sounds.  [I dislike that] it repeats the parts over and over again.  They sing too high.  It's too fast.  I don't like it because it goes way too fast.  I like the way they made their own train noises/sounds.  I like how the song starts off slow and then it gets very fast.  I like how the sounds come together.  I liked how they didn't mess up with everyone else saying different parts.  This song is weird because everybody is singing different rhythms.  I like the sound effects and echoes.  It feels like the song was rushed.</p>	
Sociocultural/ Linguistic	<p><u>15 comments</u>  I don't like the lyrics.  I don't like this song because it has</p>	<p><u>13 comments</u>  [I don't like that] it talks Taiwanese.**<sup>37</sup></p>	<p><u>18 comments</u>  I didn't like it cause I don't know what they are saying.</p>

<sup>37</sup> Comments labeled with (\*\*) are direct references to the test prompt.

	<p>no meaning to me. I can't understand it. Because I can't understand what they are saying. I don't understand this song. [I don't like] the lyrics. It is not my type of style and music. I don't like the song because I don't like the lyrics. What I didn't like was that you can't understand anything it says. You can barely understand it. I dislike this song because I can hardly understand what they're saying. I couldn't understand and hear the lyrics. The song doesn't make sense to me. It's not my type. I dislike because of the many different words.</p>	<p>I wouldn't say I hate this song because every song has a meaning to it, and it would be rude since it has a lot of history to it. It is a good imitation of what the writer hears and is seeing. I disliked that I could not understand anything that was said. I didn't like it when I looked at the lyrics, but I didn't hear them at all in the song. I dislike it because it's not something people would listen to. You can't understand what they're saying. I like the lyrics. I can't understand them. I don't like it because I didn't understand a word in the song. It sounds kind of strange to me. It doesn't sound like something I'd listen to EVER. I dislike it because I have no interest in the topic of the song.</p>	<p>I can't understand it AT ALL! What I dislike about the song is how it's made because most of the lyrics talks about only trains. I don't understand what they are saying. The song didn't make sense. I do not know what they sing. It's too hard to understand. I liked the lyrics and the train sounds. I didn't understand it—confusing!! [I disliked] the words. I disliked the wording. The words (in English) don't have much of a purpose, and I can't understand at all. I don't like the lyrics. I can't understand it. I didn't like this song because I couldn't follow along or understand it. I can't understand it. I didn't understand the song. You can't understand it.</p>
Affect	<p><u>17 comments</u> It's cool, I like. Because it sounds funny. It's exciting.</p>	<p><u>14 comments</u> It sounds weird. I like the song and all, but I would not like the chorus to sing this</p>	<p><u>17 comments</u> I don't like it, but I would like to sing it. I don't like it because it was a little</p>

	<p>[I dislike it] because it very funny and very, very, very weird. I don't like this song because it sounds ridiculous. I didn't like it because it didn't really sound great. It's weird and sort of scary. I don't like this song because it weird. [I like it] because it sounds cool and you can imagine in your head a train leaving its station. I found the song being strange and I didn't like it. It makes my head hurt. I like it. I like this song because it sounds nice. The song doesn't sound interesting. I don't like that the song sounds very childish. It was annoying. I just don't like how it sounds.</p>	<p>song. I dislike the song because it sounds weird. The song sounds cool. I dislike because the song sounds not interesting. It sounds very confusing—I don't like it at all. It gets annoying fast, and it's funny to hear. I like it because it sounds fun. I don't like it, and I don't think the chorus group should sing it. It's a funny song. The thing I dislike most about this song is that it was really confusing. I hate it. It didn't sound nice. I liked the song—it was interesting and bouncy.</p>	<p>freaky. It was very crazy and annoying. I dislike that song because is too scary. It is really cool. It's just too creepy. I dislike it because it sounds weird. It made me laugh. I don't like the way it sounds. It sounds weird. It's too confusing. I disliked the song because it got annoying. [I like how] it made me laugh. It's an interesting song. I like this song because it sound cool. I like the mood of the song. I just don't like it.</p>
Perception of Performance	<p><u>4 comments</u> I dislike this song because it wouldn't be a good song to sing in chorus. I liked how you have to sing it fast.</p>	<p><u>2 comments</u> It sounds hard to say. I won't be able to go fast like them.</p>	<p><u>5 comments</u> I don't think it's right for our chorus to sing. I can't pronounce the words. It sounded like it would be fun to</p>

	I think it will take a long time to learn it. It is going to be hard to learn, really hard.		do. It's really complicated to sing. I like the words that we have to sing.
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Open-Ended Responses for *Shosholoza*

Response Category	Music Concept-Based Preference Indicator (MCBPI)	Sociocultural-Based Preference Indicator (SCBPI)	Discussion-Based Preference Indicator (DBPI)
Musical	<p><u>27 comments</u></p> <p>I like this song because of how it starts in unison, then goes to a two-part harmony.**<sup>38</sup></p> <p>I don't like songs that seem to go on forever.**</p> <p>I like the melody.</p> <p>I like how they sing it.</p> <p>I liked the melody and rhythm.</p> <p>I like this song because it has a steady beat [and] a good rhythm.</p> <p>I liked how it got louder.</p> <p>I like how they go high and low, and rhythm and the beat.</p> <p>[I like that] they aren't singing too fast or slow.</p> <p>It has a nice steady beat.</p> <p>I love the sound, harmony, and the different of pitches.</p> <p>I like the melody.</p> <p>I like that it has a fast tempo.</p>	<p><u>25 comments</u></p> <p>I like when the deep voice comes in.</p> <p>The voices have a lot of hyperness, and it has a good beat.</p> <p>It is upbeat.</p> <p>I liked that the tune was fast.</p> <p>I liked how they only used their voices as the beat and no instruments.</p> <p>I really like the different parts, and I like the beat it's cool.</p> <p>It has a nice beat.</p> <p>I like this because it's loud.</p> <p>I dislike that it had so much music, but like how they sang it.</p> <p>I really like the beat.</p> <p>It's too loud.</p> <p>It sounds good with a lot of people.</p> <p>I like the beat and just how it sounds.</p>	<p><u>22 comments</u></p> <p>What I like most in this song is the beat like how it's sung.</p> <p>I like it because it is low at first then it gets louder.</p> <p>I like the beat and the two part harmony.</p> <p>The beat is really nice.</p> <p>I like the background singers.</p> <p>I liked the music.</p> <p>I like how when they sing voices in the back are chanting it.</p> <p>It has a nice beat.</p> <p>The beat made me want to dance.</p> <p>I like the song because the rhythm is catchy.</p> <p>I like this song because the harmonizing and the beat.</p> <p>I like the beat of it.</p> <p>I like the beat and how you sing it.</p> <p>I liked it because it's slow and easy</p>

<sup>38</sup> Comments labeled with (\*\*) are direct references to the test prompt.

	<p>I like the rhythm.  I <u>loved</u> the part when they separate and I like the deep boy part.  I like the song because everything is on cue/time.  I like that it has a catchy beat.  What I liked was the fast but steady beat they had.  I really liked the way how the boys had to sing that low and how the girls were letting out that they liked the song.  It sounds boring singing the same thing all the time in a song.  [I like that] you can move to the beat.  I like it because it's fast tempo song.  I thought the rhythm was alright.  The song had great rhythm and beat but a little too fast.  I like the way they sing it.  I like how it got louder in the second verse.  I liked the way the chorus sang that song.</p>	<p>It's kind of catchy, and I liked the canon type thing where the guys sang one thing and the girls sang another part.  I like the harmony.  I like this song because the boy singing the good song high.  It had an OK rhythm.  I liked the rhythm, and the way it sounds.  I like the beat and rhythm.  I just needs a little more beats.  I like the rhythm of the song and the background voices that are being sung.  It has lots of layers.  I liked how they would go from one part and add another part and do it again.  I like echoes.  I kinda like the beat.</p>	<p>moving.  I like this song because of the harmony.  I liked the beat and harmony in it.  I liked the way the two parts come together, and it was catchy.  [I like] the beat, the song is catchy.  I like the rhythm and beat.  I like the song really much because I like how the people sing it.  [I liked] the performance.  I like the beat to the song—To me the song is catchy.</p>
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Sociocultural/ Linguistic	<p><u>9 comments</u></p> <p>I liked it because it makes sense and I understand it. [I liked that it] was sung in a different language. I like the language. I love the song because I love the culture. I like the Spanish singing.<sup>39</sup> It is not my type of style and music. I didn't like the lyrics. [I like that] it was in a different language. I like the song because it's different.</p>	<p><u>11 comments</u></p> <p>I liked that it was made for racial injustice.**<sup>40</sup> I very strongly agree that I like this song because just think about the inspiration it caused people.** I like that you can identify that it is a South African song by how it sounds. I like this song because this is representing Africa. I like the words a little bit. I like how it tells you about a land. I liked the lyrics. The lyrics aren't good. It's a very inspirational song. I don't like the lyrics. The meaning of the song is good.</p>	<p><u>7 comments</u></p> <p>It doesn't make sense—I don't understand. I can understand it. I did not like how the lyrics sounded with the music. The words were very confusing. I didn't like the meaning—It doesn't make much sense. I don't understand it. I could not understand it.</p>
Affect	<p><u>14 comments</u></p> <p>I don't know what I like or dislike. I dislike it! [I dislike] that very weird. I like this song because it sounds cool. I liked this song because it sounded</p>	<p><u>15 comments</u></p> <p>We aren't at a sporting event, but it sounds cool.** I like it! It sounds cool and nice. I very like this song. I like this song because it sounds</p>	<p><u>12 comments</u></p> <p>I sort of like it. It's OK, but I don't mind singing it. I like how it sounds. I kind of like the song. I like it a little.</p>

<sup>39</sup> The song is actually in Zulu.

<sup>40</sup> Comments labeled with (\*\*) are direct references to the test prompt.

	<p>really interesting. It sounds neat. It is a good song. I disagree on this song because I just don't like it. It sounds cool. I like this song a lot because it's a nice song. The song sounds nice and exciting. I like this song because it sounds good. It sounds good. I like this song cause it sounds cool.</p>	<p>awesome. I like this is fun. I like it because how it go. I like the song. It sounds pretty. I dislike it because I just don't like it. I actually enjoyed it because it entertained me, and it got my attention. I think it is nice and wonderful. The thing that I like most about this song is that it sounds exciting. It sounds nice. I like it more personally because it's interesting.</p>	<p>It's OK. It sounds really interesting. I like everything! It sounds cool. I liked this sound because it sounds cool. It's an awesome song! I like this song a lot—we should sing this song.</p>
Perception of Performance	<p><u>6 comments</u> I like the song but it's too fast to sing. I dislike it because I can't say Shosholoza! I like it because it'll be fun to learn and sing. I like that [it] will make us wanna sing! I will love to sing this song.</p>	<p><u>4 comments</u> I like it because it sounds fun and nice to sing. It is a good song for chorus to sing. I don't want to sing it 'cause you don't know if [the people] are Spanish or not.<sup>41</sup> It sounds fun to sing.</p>	<p><u>7 comments</u> I like singing high notes. I think it would be a good song to do harmony on. It just don't sound right to sing in a chorus. I like this song because it easy to sing. I dislike the song because it does not sound like a song to sing in</p>

<sup>41</sup> The song is in Zulu, not Spanish.

	I like it because it seem fun to sing.		chorus. It sounds fun to learn and easy to sing. We wouldn't be able to learn it.
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Open-Ended Responses for *Follow the Drinking Gourd*

Response Category	Music Concept-Based Preference Indicator (MCBPI)	Sociocultural-Based Preference Indicator (SCBPI)	Discussion-Based Preference Indicator (DBPI)
Musical	<p><u>28 comments</u></p> <p>I like the syncopation in the song, and the melody; I like the way it's sung in unison.**<sup>42</sup></p> <p>It doesn't sound so cool in unison and it sounds too "jazzy."**</p> <p>I like the refrain and the beat.**</p> <p>I liked how they sound.</p> <p>I like the song because it has a nice beat to it.</p> <p>I didn't like that it sounded like the blues.</p> <p>It's not fast or slow.</p> <p>I <u>love</u> the song because it has a nice steady beat and melody.</p> <p>[I like that] it was like jazz.</p> <p>The tempo's not too fast or too slow.</p> <p>I like the beat to it.</p> <p>I liked the snapping in the song, and I like the beat.</p> <p>I liked this song because I liked the</p>	<p><u>31 comments</u></p> <p>I don't like this song because it's kind of jazzy.</p> <p>I like it because it's soft and calm.</p> <p>It has a cool beat.</p> <p>I liked that the tune was sort of a jazz tune.</p> <p>I liked the style it was in (blues).</p> <p>I like how they sang the song, and I liked the beat.</p> <p>It has a nice beat to it.</p> <p>I like how they sing it and how they snap their fingers.</p> <p>I like it because of the beat and the way it sounds.</p> <p>I like the melody.</p> <p>It is like a solo not a group song.</p> <p>It has a good tone, but it's a little too slow.</p> <p>I don't like the beat.</p> <p>I like the rhythm.</p> <p>I don't like how high it's sung by</p>	<p><u>19 comments</u></p> <p>I really like the sound and tune.</p> <p>What I like most in the song is the beat.</p> <p>I dislike the song because of the way it was sung.</p> <p>I like the snapping.</p> <p>I kind of liked the music, it had a nice beat.</p> <p>I like how it sounds jazzy.</p> <p>It has a nice beat to it.</p> <p>I like how it sounded like a jazz song.</p> <p>I liked the whole classical sound.</p> <p>It's too slow.</p> <p>I liked it because of the finger snapping and the melody.</p> <p>I liked the snapping.</p> <p>I like that it's catchy and has a nice beat.</p> <p>I like the tempo and rhythm.</p> <p>I really liked how fast it was and</p>

<sup>42</sup> Comments labeled with (\*\*) are direct references to the test prompt.

	<p>beat.          It sounds like it's the blues.          I like this because the beat and tempo were steady.          It has a nice steady beat.          I didn't like how it sounded like a song to put a baby to sleep.          What I like about the song is the beat.          I don't like it because it's too slow.          I like it because it has like a jazz feeling to it.          I liked how the rhythm, beat, and lyrics went together and sounded nice.          [I like that] the song has a mellow beat and is jazzy.          [I liked that] it was slow.          I like the tune of the song.          I sort of like this song because I like when they slap.          I like how the snaps were perfect.          I liked how they snapped their fingers.          The beat I liked, but not the snapping—they should of hummed.</p>	<p>them.          I like the pitch.          I didn't like the music.          I liked it because it's jazzy and clever.          I don't like listening to slow music.          The beat is amazing—from all these songs, this is my favorite one this far.          I liked it because of the snapping, and it got my attention quick.          It has a jazzy theme.          I like the sounds and snapping in the background.          I think it is nice and jazzy.          It's a really jazzy song.          I liked how for most parts it was a cappella.          I like it because it's jazzy, and it has a nice rhythm.          I like that it very slow, and I love the rhythm.          I like the beat.          The song had a nice beat, and the voices were beautiful.          It's smooth, and I feel like I'm in a jazz group—I like the way they sing and it has a swing.</p>	<p>the beat.          I like the beat, and it is catchy.          It jazzy, and the motion is cool—snapping fingers was on point.          I like the beat to the song.          I like the beat—It's a cool jazzy song.</p>
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Sociocultural/ Linguistic	<u>10 comments</u> I like this song because it's about the drinking gourd. [I like it] because it makes sense. It has nice lyrics. I don't like that it is in our language. I don't get it—Sorry. It is not my type of style and music, but is still good. I don't like the lyrics. I dislike this song because I don't know what it's talking about. It's sort of my type of song. I like the lyrics.	<u>12 comments</u> I like that the guy is trying to free the slaves.** <sup>43</sup> I like that the song was a smart sort of code to go to freedom.** [I liked] the way he gave them directions in the song.** It helped a lot of people in slavery.** I liked how it explained [to the slaves] what to do.** I like it because it tells a lot. I liked the whole meaning of the song. It's a moving song you need to think about to understand. I liked the meaning. I like it because it's saying something. I like this song because of the lyrics. I don't like the lyrics.	<u>7 comments</u> I don't get it. It's not the type of music I listen to. I know the song, and it is easy to understand. I didn't like how the lyrics sounded. I don't like the lyrics of this song. I liked the third verse. This is not my type of music at all!
Affect	<u>14 comments</u> I don't like it at all. It's a good song.	<u>9 comments</u> I like it because it sounds cool and mysterious and fun.	<u>15 comments</u> I <3 it. <sup>44</sup> I really like this song a lot.

<sup>43</sup> Comments labeled with (\*\*) are direct references to the test prompt.

<sup>44</sup> 21<sup>st</sup> century internet slang for love (<3 is the shape of a heart sideways).

	<p>[I like it] because it sounds cool. It sounds dark and mysterious. [I like that] it was mystical. I just really like it. I kind of like it. It sounds mysterious and cool. It sounds weird. I don't know I just like it. It's just a simple smooth song. It sounds boring. This song is boring! I like everything about this song.</p>	<p>I don't like it because this is not a fun song. I don't like how it sounds. It sounds nice—I like it. I like all about the song. I like it—it makes people happy. What I like the most about this song is that it sounded mysterious. It's cool. I just dislike it.</p>	<p>It's boring. I would not sing this, but our chorus should sing this. I like it. It sounds really dumb. It has a cool but stupid sound to it. It's a cool song. It was boring—Not so much exciting. It has a good feeling to it. I like it. It sound nice. This song sounds good. It doesn't sound right. I like it.</p>
Perception of Performance	<p><u>3 comments</u> I like it because you get to use your hands. I like it because it fun to sing and it even more fun to snap along with the song. It's a good song to sing in chorus.</p>	<p><u>1 comment</u> I like the song because you get to move your fingers.</p>	<p><u>6 comments</u> I like this song because you get to snap in a part of the song. I like how simple it is for us to sing. I don't think the song is right for us to sing. I want to sing along. I think it will be a cool song to sing. I like this song because you could sing it slow.</p>

Open-Ended Responses for *Hotaru Koi*

Response Category	Music Concept-Based Preference Indicator (MCBPI)	Sociocultural-Based Preference Indicator (SCBPI)	Discussion-Based Preference Indicator (DBPI)
Musical	<p><u>27 comments</u></p> <p>I like the crescendo and decrescendo.**<sup>45</sup></p> <p>I really like the song—it is really dynamic and less dynamic.**</p> <p>I did not like the crescendo.**</p> <p>I like the way the song gets louder then quieter, back and forth.**</p> <p>It is very loud for no reason, and then it goes low.</p> <p>I don't like the melody.</p> <p>I like how they get high and low.</p> <p>I like how the tempo in the song was fast and how some were going ho, ho, ho and the others were singing the song.</p> <p>I liked how it got louder then it got lower.</p> <p>They keep switching high and low volume.</p> <p>I like how they get silent then get loud.</p>	<p><u>29 comments</u></p> <p>What I dislike about this song [is that] it goes quiet then loud.</p> <p>I dislike it because it is too fast.</p> <p>I like how it is loud in one part and then gets lower in another.</p> <p>I like the way the song gets loud then low like children when they see something exciting.</p> <p>I didn't like it because there was too much going on, and I couldn't understand what has happening because there was too much.</p> <p>I like how the beat gets loud then lower then louder.</p> <p>I don't like that the song gets quiet then gets loud and over again.</p> <p>It is too fast.</p> <p>I dislike it because it was too loud.</p> <p>I don't like how it goes so high and low.</p> <p>I like the way the song sounds, it</p>	<p><u>16 comments</u></p> <p>It goes up and down.</p> <p>I don't like the tune at all.</p> <p>I dislike because of how it's sung.</p> <p>I don't like the way it goes from high to low.</p> <p>I like the pitches.</p> <p>I dislike the volume of some going up and down.</p> <p>Because it keeps going up and down the scale.</p> <p>I like how it gets from high to low.</p> <p>[I dislike that] it goes fast and then low.</p> <p>I did not like that there were lots of breaks.</p> <p>I don't like this song because of the dynamics in it.</p> <p>It's too fast.</p> <p>I like the beat.</p> <p>The rhythm is cool.</p> <p>I liked the way [the singers] project</p>

<sup>45</sup> Comments labeled with (\*\*) are direct references to the test prompt.

	<p>It was loud.  I don't like the tempo.  I don't like the beat!  It's too slow and they keep going loud then soft then loud then soft.  I didn't like it because it's too opera-like.  I like the harmony, sound changing, speed.  I liked the high singing and the low singing in the song.  I liked this song because it gets quieter and louder; it makes the audience surprised.  It is too fast.  I didn't really like the way it was sung, and I didn't like the rhythm.  I don't like the beat—it's too strong and it sounds like it's too slow or a little medium.  I liked the fast beat.  It sounds like if they were screaming.  I couldn't hear the lyrics being sung; it was too loud.  I like that the song switches from soft to fast.  Because it's quiet then louder, then slow then fast.</p>	<p>goes in and out.  I like the song because it goes high then low, high then low.  The melody is not good.  I don't cause it goes high and low, but it should be the same beat through the whole thing.  I like the harmonies.  I don't like the over-lapping words because you can't hear the actual lyrics.  I think that it was too high.  It's sung much too high.  I dislike the pitches.  I don't like when they sing low and high.  I did not like it because it was too loud.  I don't like the beat or rhythm.  I liked how the song went up and down.  I like how the song gets low then very high then low again and the background noises.  It's kind of confusing because you can barely hear what they're saying.  I dislike the way they are singing.  I like the echoes—my favorite is</p>	<p>themselves.  It goes too fast to hear.</p>
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		<p>the going up and down in the song and sound.</p> <p>I don't like how it goes loud then quiet.</p> <p>The singers sounded off beat.</p> <p>It has way too many high vocals and it sounds like opera—It was too loud and it bothered me.</p>	
Sociocultural/ Linguistic	<p><u>9 comments</u></p> <p>I cannot understand the song—it sounds like they're just making a whole bunch of monkey sounds.</p> <p>I don't understand the lyrics. [I don't like it] because I can't understand what they are saying.</p> <p>I don't like the words to it.</p> <p>I can't understand what they're saying.</p> <p>This is not my type of style and music.</p> <p>I like the lyrics.</p> <p>I couldn't hear nothing; it sounded like gibberish and in no way any language.</p> <p>It's really not my type.</p>	<p><u>12 comments</u></p> <p>I don't get it.</p> <p>I dislike that I couldn't understand anything.</p> <p>I like the line that said "daddy's struck it rich so he's got lots of money, no wonder that his rear end sparkle in the dark."</p> <p>The audience wouldn't be able to understand it.</p> <p>I don't understand the lyrics because it seems mashed together.</p> <p>The lyrics don't make sense.</p> <p>It sounds like they're only saying one word.</p> <p>I dislike it because I cannot understand it.</p> <p>I like how they sang/wrote a song for the fireflies.</p> <p>I can't really understand what they</p>	<p><u>9 comments</u></p> <p>Nope, I don't like the lyrics.</p> <p>I dislike this song because of the lyrics.</p> <p>You don't understand what they're saying.</p> <p>I like the language.</p> <p>I never heard anything like that before.</p> <p>I like the lyrics.</p> <p>It sounds a lot different than all the other songs.</p> <p>I don't understand it.</p> <p>I could not understand what they were saying, therefore I do not like it.</p>

		<p>are saying.          What I dislike about this song is that you couldn't really understand what they were saying.          I dislike that we can't understand what they're saying.</p>	
Affect	<p><u>14 comments</u>          I don't like it at all.          It sounds weird.          It was weird.          I love the song.          It sounds weird—Sorry.          I dislike the song because something seems off about it.          It's a weird song.          It's not a good song.          [I don't like it] because it doesn't sound right.          It sounded funny, and I just didn't like it in general.          I feel like I'm gonna get chased by a murderer.          Nothing.          It sounds weird.          I don't like this song because it's boring.</p>	<p><u>12 comments</u>          It sounds weird.          I don't like this at all.          It sounds cool.          It hurts my ears! Ouch!          I think it's weird.          I did not like, well basically everything.          I hated the sound because it sounded sad not happy like someone died.          It sounds cool.          I did not like it because it was not nice.          It's not peaceful.          It had an ugly sound.          I just don't like it.</p>	<p><u>19 comments</u>          It has a weird sound to it.          I do not like this song at all.          It's cool—I like it.          Just not the one.          I don't like this song at all.          It makes me smile when I hear it.          No no no too crazy.          I just don't like it.          So stupid.          It's too weird.          It was very confusing.          It was good, but I would not sing it.          I don't like it.          I did not like it because it sounds almost scary.          It sounded kind of scary.          I like the song because it sound cool.          It kind of sounded like a Harry Potter song, but other than that I</p>

			<p>didn't like it. I like how it sounded like jingle bells. What!?!—It sounded weird.</p>
Perception of Performance	<p><u>5 comments</u> I dislike the song because it's too hard for me to sing in chorus. It's too hard to learn. It seems like a weird song for us to sing. It sounds too high for some of the people in chorus. I think this would be too hard for our chorus to sing.</p>	<p><u>5 comments</u> It sounds hard to say or sing! I dislike it because no one will know what we are singing. We couldn't keep up with the song. I don't think it would be easy for a chorus group to sing it—I think it will take lots of hard work. This song is very confusing and when we sing it we won't know where to start.</p>	<p><u>6 comments</u> It looks fun to sing. I don't like this song because it is hard to sing. We wouldn't be able to learn it quick. It will be very fun to sing it. It involves a lot of work, and I like the challenge to sing it. It would be a challenge to sing, but I like this song.</p>

Open-Ended Responses for *Guantanamera*

Response Category	Music Concept-Based Preference Indicator (MCBPI)	Sociocultural-Based Preference Indicator (SCBPI)	Discussion-Based Preference Indicator (DBPI)
Musical	<p><u>20 comments</u></p> <p>I dislike the song because of the ostinato pattern, and how the refrain and verse is sung in unison.**<sup>46</sup></p> <p>I liked how it kept on going high, low, high, low.</p> <p>I didn't like how in the background they were singing, "boom ba ba boom."</p> <p>I don't like the way they sang it.</p> <p>I like the rhythm.</p> <p>It has a good beat.</p> <p>I like this song because it has a nice beat.</p> <p>The harmony was very wonderful.</p> <p>I disliked the beat, but I also liked the singing.</p> <p>I like the rhythm and the tempo.</p> <p>I dislike the song because some notes are wild.</p>	<p><u>25 comments</u></p> <p>[I like how] the words go with the rhythm very well.</p> <p>It is upbeat.</p> <p>I liked the tune to the song.</p> <p>I liked how the voices overpowered the piano.<sup>47</sup></p> <p>I like the beat and rhythm of the song.</p> <p>It is too fast.</p> <p>I dislike it because it's soft.</p> <p>It repeats the lyrics over and over that's why I don't like it.</p> <p>I like the song because it goes fast.</p> <p>I like the song because it has a nice flow to it—It is very good melody.</p> <p>I like the fact that it is upbeat.</p> <p>I don't like it because it is hard to follow along and it was too loud to understand what they were saying.</p> <p>It has a good beat.</p>	<p><u>19 comments</u></p> <p>It's too long.</p> <p>They're too fast.</p> <p>The beat is so not with the song.</p> <p>I like the two part harmony.</p> <p>I dislike singing by the men in the song.</p> <p>The voices sounded too happy.</p> <p>I didn't like it because there's too much voices at once and it's hard to focus at once.</p> <p>It sounded messy and weird with the girls and boys singing different things.</p> <p>I like the canon throughout the song.</p> <p>I like the rhythm to it.</p> <p>I like how the chorus who sang it sounded good.</p> <p>The way they sing is catchy.</p> <p>I did not like the harmony or this</p>

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<sup>46</sup> Comments labeled with (\*\*) are direct references to the test prompt.

<sup>47</sup> There was actually guitar accompaniment to the song, not piano accompaniment.

	<p>It has a nice beat.  I don't like the high pitches.  I like the sound because how both chorus sound together.  I don't like it because it lower.  The singers need to sing louder and stronger.  I disliked the beat a little.  I don't like the tune or the song.  I don't like how it is sung.  The girls' part of singing and the boys' part of singing made it confusing of what they were singing.</p>	<p>[I dislike] the pitch.  I like when the girls sing low and the boys sing high.  I liked the way it sounded and how the rhythm went.  I like it because the beat makes you want to dance and the song is catchy.  It felt like the beat of it was happy, but sad and off.  It sounded like an old doo-wop song.  I like the voices in the back making the rhythm.  It is too high.  It's very strange because it seems like too many people are talking at once so it seems like too much.  I like it like a salsa and old song you can dance to.  I don't like the beat.  I dislike the way it's sung.</p>	<p>version of the song.  I did not like the beat of it.  It was making different noises—hard to focus.  It's too much noise.  It's an interesting song beat, and the rhythm is great!  It sounds a lot like opera.  I hate this song I gotta say cause it's like opera.</p>
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Sociocultural/ Linguistic	<p><u>14 comments</u></p> <p>I like this song because it reminds me of my favorite song. I didn't like that it was in a different language. [I don't like it] because the translation—I don't understand what they are singing about. I don't like the words. It is different. I liked this song because it say "I choose the poor as my people," and that sounds interesting. I don't get it—Sorry. It is not my type of style and music. I like it because I know it since I was little. I didn't like the lyrics. I think this song is different. It's not my type. It made no sense so I didn't like it. If they sang it in English, it would sound so much better.</p>	<p><u>19 comments</u></p> <p>I like this song because he is trying to help his people.**<sup>48</sup> I like that it can be identified as a Cuban song.** [I like] that it is from Cuba.** I like the cheerfulness about Marti (the composer) loving his country.** I like this song because it represents Marti, and it reminds me of somebody.** I'm proud for Marti.** If I never read the description, I wouldn't understand it.** I like this song because it is Spanish. I dislike it because it makes no sense to me. The words are very cool. I liked that it's Spanish so I can sort of relate. I like that it talks about people. You're showing you love your country. [I like that] it's about a man, and it means something to people, but I</p>	<p><u>12 comments</u></p> <p>What I like most in this song is how it talks about sharing the poor people's troubles and going the path.** I don't like Spanish songs that much. I don't like the lyrics of the song. I like the lyrics. [I dislike] because it is hard to understand. I didn't like anything about it because it's just not my thing. It's something I wouldn't want to listen to. I like how it sounded in English. I don't like this song because you can't tell the words they're saying. I don't understand it. I can't understand it. I like the lyrics of what they mean.</p>
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<sup>48</sup> Comments labeled with (\*\*) are direct references to the test prompt.

		<p>don't understand the words. It sounds familiar. What I dislike about this song is that I didn't understand what they were saying. The thing that I like the most that it is a Spanish song. I don't like the lyrics. I like translated lyrics, but it didn't make sense.</p>	
Affect	<p><u>13 comments</u> I don't like the song. I disliked that it was kind boring. I like it, but then I don't. It sounds very nice and cool. I like it because it is fun. It sounds like a sad song, I don't know how! I like it. It doesn't sound that good. I do not like this song. I don't like this song at all! I don't like how it sounds. I don't like the way it sounds. Sounds funny.</p>	<p><u>11 comments</u> It sounds weird and kind of scary. It is a good song. It is cool. It sounds cool—I like it. It wasn't a good song, but it wasn't all that bad either. It's okay, but it's not good. I dislike it because it doesn't make me move. I enjoyed hearing this song very much. It is fun and exciting. It was overall a bad song. The song sounded unpleasant.</p>	<p><u>13 comments</u> It's boring, boring! I don't like it. It is weird to me. It sounds weird—I don't like the song! It is perfect. I don't like it. I don't like this song. I &lt;3 it.<sup>49</sup> I liked it because it was nice and calm. I don't like it. It's OK. It sounded weird. I don't like it.</p>

<sup>49</sup> 21<sup>st</sup> century internet slang for love (<3 is the shape of a heart sideways).

<p>Perception of Performance</p>	<p><u>5 comments</u>  I dislike the song because it wouldn't be good for me to sing in chorus.  It's too high for me to sing.  I won't like to sing it in chorus because some people won't know the words, then is going to be hard to learn it.  Sounds like a complicated piece that will be hard to follow.  This song makes me laugh, so I won't be singing, I would be laughing.</p>	<p><u>3 comments</u>  We can sing it because it's on beat, and it's a good song to sing.  I think it would sound cool for the chorus group to sing all together.  You can do a lot with this song.</p>	<p><u>4 comments</u>  I think that this song wouldn't work out okay in chorus.  I do not like it because it look hard to say.  I somewhat liked it because it's a fun song to sing.  I think I will have trouble singing it.</p>
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APPENDIX P  
RANKING OF HISPANIC SUBJECTS' PREFERENCE SCORES FOR MUSIC  
SELECTIONS ON IPI AND POSTTESTS

Table 24

*Pretest and Posttest Preference Means, Standard Deviations, and Rankings by Selection for Hispanic Subjects (n = 65)*

Selection	IPI (2 least positive— 10 most positive)			Posttest (2 least positive— 10 most positive)		
	<i>M</i>	<i>SD</i>	Rank	<i>M</i>	<i>SD</i>	Rank
<i>Las Mañanitas</i>	6.42	2.16	4	6.31	2.29	4
<i>Siyahamba</i>	6.18	2.46	5	6.26	2.35	5
<i>You're a Grand Old Flag</i>	6.43	2.37	3	6.49	2.35	3
<i>Diu Diu Dang A</i>	4.46	2.40	8	4.62	2.40	8
<i>Shosholoza</i>	7.06	2.15	2	7.82	1.54	1
<i>Follow the Drinking Gourd</i>	7.12	2.27	1	7.00	2.36	2
<i>Hotaru Koi</i>	4.66	2.72	7	4.74	2.17	7
<i>Guantanamera</i>	5.49	2.49	6	5.81	2.09	6

APPENDIX Q  
RANKING OF SUBJECTS' PREFERENCE SCORES FOR MUSIC  
SELECTIONS ON IPI AND POSTTESTS

Table 25

*Pretest and Posttest Preference Means, Standard Deviations, and Rankings by Selection for Entire Sample (N = 132)*

Selection	IPI (2 least positive— 10 most positive)			Posttest (2 least positive— 10 most positive)		
	<i>M</i>	<i>SD</i>	Rank	<i>M</i>	<i>SD</i>	Rank
<i>Las Mañanitas</i>	5.98	2.24	5	6.01	2.31	5
<i>Siyahamba</i>	6.31	2.43	4	6.48	2.38	4
<i>You're a Grand Old Flag</i>	6.39	2.51	3	6.69	2.41	3
<i>Diu Diu Dang A</i>	4.79	2.74	8	4.95	2.58	8
<i>Shosholoza</i>	7.16	2.22	2	7.76	1.82	1
<i>Follow the Drinking Gourd</i>	7.42	2.21	1	7.36	2.23	2
<i>Hotaru Koi</i>	4.86	2.67	7	4.99	2.52	7
<i>Guantanamera</i>	5.62	2.45	6	5.56	2.24	6