

THE UNIVERSITY OF CALGARY

A STUDY OF HIGH SCHOOL STUDENT MUSIC PREFERENCES

by

Adina-Maria Louise Karlsson

A THESIS

SUBMITTED TO THE FACULTY OF GRADUATE STUDIES
IN PARTIAL FULFILLMENT OF THE REQUIREMENTS FOR THE
DEGREE OF MASTER OF MUSIC

DEPARTMENT OF MUSIC

CALGARY, ALBERTA

SEPTEMBER, 1986

© A.-M. Louise Karlsson 1986

Permission has been granted to the National Library of Canada to microfilm this thesis and to lend or sell copies of the film.

The author (copyright owner) has reserved other publication rights, and neither the thesis nor extensive extracts from it may be printed or otherwise reproduced without his/her written permission.

L'autorisation a été accordée à la Bibliothèque nationale du Canada de microfilmer cette thèse et de prêter ou de vendre des exemplaires du film.

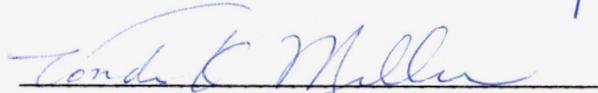
L'auteur (titulaire du droit d'auteur) se réserve les autres droits de publication; ni la thèse ni de longs extraits de celle-ci ne doivent être imprimés ou autrement reproduits sans son autorisation écrite.

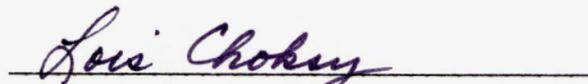
ISBN 0-315-32634-4

THE UNIVERSITY OF CALGARY
FACULTY OF GRADUATE STUDIES

The undersigned certify that they have read, and recommend to the Faculty of Graduate Studies for acceptance, a thesis entitled, "A Study of High School Student Music Preferences" submitted by Adina-Maria Louise Karlsson in partial fulfillment of the requirements for the degree of Master of Music.


Dr. Walter P. Buehning, Supervisor
Department of Music


Dr. Vondis K. Miller
Department of Music


Professor Lois Choksy
Department of Music


Dr. J. E. Boyd
Department of Psychology

Sept. 18, 1986

ABSTRACT

A Study of High School Student Music Preferences

Adina-Maria Louise Karlsson

Affective objectives of music programs, those involving values and appreciations, are difficult to assess. In order to determine whether objectives are being met, assessment must be done. The purpose of this study was to determine whether grade eleven and twelve students enrolled in school music programs preferred a greater number of musical styles than students not enrolled in school music programs.

The subjects were 212 grade eleven and twelve students from five senior high schools in the city of Calgary, Alberta. Of these, 81 were enrolled in senior music classes and 131 were not enrolled in senior music classes, though some may have had music from other sources.

A tape of music selections representing eight styles of music from the two broad categories of art music and popular music, that is, Baroque, Classical, Romantic, Contemporary, Country and Western, Hard Rock, Light Rock, and Jazz, and a nine-page questionnaire consisting of a background page and eight pages numbered to coincide with the eight

musical selections were the information-gathering instruments. The background page of the questionnaire provided a musical profile of each respondent which allowed for three different methods of categorizing student responses. These were in terms of years of school music (found by totalling the number of music classes in junior and/or senior high school), in total music (found by totalling years of school music plus years of private instruction), and, whether or not a student was in a senior music class in the present school year (1985-86).

Statistical analyses consisted of the arithmetic mean to determine order of preference, Chi Square as the inferential statistic to determine differences, and the Spearman Correlation to determine significance of relationships. When the responses of the music students were compared to those of the non-music students, the results indicated that music students significantly preferred five of the eight styles: Classical, Jazz, Baroque, Romantic and Contemporary. Analysis in terms of years of school music and total music confirmed that those students with more years of school music and private instruction significantly preferred the same five styles.

ACKNOWLEDGEMENTS

This study was possible because of the cooperation, assistance, and encouragement of many individuals. The author gratefully acknowledges these people:

Dr. Walter P. Buehning, Dr. Vondis Miller, Professor Lois Choksy, Dr. J.E. Boyd, Professor Warren Rowley, and Professor Malcolm Edwards for their advice and encouragement.

Dr. J. Quinn of the Calgary Catholic School District and Dr. J. Holmes of the Calgary Board of Education for allowing this study to be conducted in the senior high schools.

Marilyn Perkins, Music Specialist of the Calgary Board of Education, for her advice.

The liaison people in each of the six schools, Don Globa in Bowness Senior High, Bob Eklund in Central Memorial Senior High, Dennis MacGuire in St. Francis Senior High, Leonard Purnell in William Aberhart Senior High, David Ferguson in Western Canada Senior High, and Fran Cormack in Crescent Heights Senior High for all their generous cooperation.

The principals, teachers, and students of the six

senior high schools who willingly participated in this study.

Chris Kennedy, Music Director of CKXL Radio, Calgary, for locating some of the musical selections used in the tape.

Doug Frey, for his help in compiling the tape and administering the questionnaire.

Mark Kolodziej, for his advice and assistance with statistics.

Luisa Izzo, Sharyn Favreau, and Wendy Grasdahl, for their advice and continuous encouragement.

My parents, my daughter, and my son for their steadfast belief that it could be done.

TABLE OF CONTENTS

	Page
ABSTRACT	iii
ACKNOWLEDGEMENTS	v
TABLE OF CONTENTSvii
LIST OF TABLES.	ix
Chapter	
1. INTRODUCTION.	1
2. REVIEW OF THE LITERATURE	6
3. DEVELOPMENT OF THE STUDY	19
Introduction	19
Choice of Categories and Musical Styles	19
Musical Selections	21
Order of Selections	24
Format of the Questionnaire	25
Procedures of Data Collection	31
Statistical Analyses	35
Summary	38
4. PRESENTATION AND ANALYSIS OF THE DATA	39
Introduction	39
Description of the Number of Students	39
List of Musical Examples	42
Analysis of Question One	43
Analysis of Question Two	52
Analysis of Question Three	60
Analysis of Question Four	69
Analysis of Question Five	76
Spearman Correlation of Question one with Each Subsequent Question in Every Style	85
Summary of the Methods of Determining the Statistical Findings	87
5. SUMMARY, CONCLUSIONS AND RECOMMENDATIONS FOR FURTHER RESEARCH	89
Summary of Major Findings	91

Table of Contents (continued)

Discussion	92
Hypothesis	98
Implications for Further Research	99
DISCOGRAPHY	101
BIBLIOGRAPHY	102
APPENDIX A	109
APPENDIX B	142
APPENDIX B1	143

LIST OF TABLES

Table	Page
1. Background Page of Questionnaire	26
2. Page of Questionnaire	29
3. Question 1—Order of Preference	44
4. Question 1—Chi Square and Spearman Statistics Comparing Music Style and Music or Non-Music Student	47
5. Question 1—Chi Square and Spearman Statistics Comparing Music Style and Years of School Music	49
6. Question 1—Chi Square and Spearman Statistics Comparing Music Style and Total Music	51
7. Question 2—Arithmetic Mean	53
8. Question 2—Chi Square and Spearman Statistics Comparing Music Style and Music Student or Non-Music Student	55
9. Question 2—Chi Square and Spearman Statistics Comparing Music Style and Years of School Music	57
10. Question 2—Chi Square and Spearman Statistics Comparing Music Style and Total Music	59
11. Question 3—Arithmetic Mean	62
12. Question 3—Chi Square and Spearman Statistics Comparing Music Style and Music Student or Non-Music Student	63
13. Question 3—Chi Square and Spearman Statistics Comparing Music Style and Years of School Music	65
14. Question 3—Chi Square and Spearman Statistics Comparing Music Style and Total Music	67
15. Arithmetic Mean and Order of Preference for Question 4 with a Comparison in Question 1	70
16. Question 4—Chi Square and Spearman Statistics Comparing Music Style and Music Student or Non-Music Student	71
17. Question 4—Chi Square and Spearman Statistics Comparing Music Style and Years of School Music	73
18. Question 4—Chi Square and Spearman Statistics Comparing Music Style and Total Music	75
19. Question 5—Mean and Order	78
20. Question 5—Chi Square and Spearman Statistics Comparing Music Style and Music Student or Non-Music Student	80

List of Tables (continued)

21.	Question 5—Chi Square and Spearman Statistics Comparing Music Style and Years of School Music	81
22.	Question 5—Chi Square and Spearman Statistics Comparing Music Style and Total Music	83
23.	Spearman Correlation of Question One with Each Subsequent Question in Every Style	86

Chapter 1

INTRODUCTION

Educators must constantly assess learning outcomes to discern whether educational objectives are being met. This study was designed to assess an affective educational objective that is implied or clearly stated in most school music programs: the student will value and appreciate many styles of music.

There are several ways to assess whether someone enjoys or appreciates a musical style. One way is to ask that person directly if he enjoys and wishes to learn more about that style of music. Another way is to observe whether a person attends concerts of, purchases tapes or recordings of, or listens to performances of that style of music on the radio or television. However, these types of observations would entail a longitudinal study of considerable magnitude. It was decided, therefore, to use the first method and directly ask the students in a questionnaire whether they enjoyed certain styles of music.

Many factors influence values and appreciations for musical styles, some of them psychological, some socio-economic, some cultural. Educational influences on values and appreciations would be the training a student receives in school music programs and the private instruction gained outside of school. Since private instruction is often dictated by socio-economic considerations, the primary emphasis in this research was on the educational influence of school music programs and the secondary emphasis was on the influence of private instruction.

Statement of the Problem

One of the purposes of school music programs is the provision of opportunities for students to study about and become familiar with more styles of music than they would otherwise experience. These opportunities should occur within the curriculum even though the students come from diverse backgrounds.

The purpose of this research was to assess whether grade eleven and twelve students enrolled in school music programs preferred a greater number of styles of music than students not enrolled in school

music programs.

Hypothesis

Students presently enrolled in school music programs will display preference for more styles of music than students not presently enrolled in school music programs.

Null Hypothesis

There will be no difference in the number of styles of music preferred by students presently enrolled in school music programs and students not presently enrolled in school music programs.

Delimitations:

1. One of the factors influencing musical preferences, musical training gained mainly in the junior and senior high school music programs, was taken into consideration in this study. No attempt was made to assess socio-economic, cultural, environmental, physical, or psychological factors, as these were beyond the scope of this study.

2. This investigation was limited to responses collected in February 1986 from 212 students in five

senior high schools located in the city of Calgary, Alberta, Canada.

3. The possibility existed that the musical selections chosen may have influenced expressed preferences for certain musical styles.

4. The reaction of the student to a musical style was gauged only by his responses to the questions pertaining to that style. No other long-term observation measures were employed.

Limitations:

1. Random selection of the non-music classes was not possible because of timetabling considerations in senior high schools. However, random selection of the actual schools was possible.

2. Only one administration of the questionnaire was possible in one of the schools because of timetabling.

Basic assumptions:

1. The researcher assumed that the students would respond truthfully to the questionnaire items.

2. The researcher assumed that the students would be able to generalize to the style of music upon hearing the musical example.

Summary

In this chapter, the objective of this study was stated, and basic assumptions, limitations, and delimitations were given. The purpose of this research was to assess whether grade eleven and twelve students enrolled in school music programs preferred a greater number of styles of music than students not enrolled in school music programs.

Chapter 2

REVIEW OF THE LITERATURE

The review of the literature will include information on the assessment of the affective domain, and studies which assisted in the formulation of the actual information-gathering instruments.

The work of Bloom, et al (1956) has done much to assist educators in organizing the expression of educational outcomes in the affective domain. The five affective categories are:

1. Receiving
2. Responding
3. Valuing
4. Organization of a Value System
5. Characterization by a value or a value complex.¹

The affective objective assessed in this research fell under the third category, that of Valuing.

Music curriculum guides often state some learning outcomes of the affective domain. An example of an affective learning outcome from the Secondary Music

Curriculum Guide of British Columbia (1980) follows:

The purpose of music in secondary education is to provide experiences through which students can enrich their lives by developing the skills required to understand sophisticated and complex music. . . . The student should develop an appreciation for musical styles and cultures.²

Such learning outcomes are worthy objectives of a good school music program, but assessment is necessary to determine whether those outcomes are being accomplished. Doubt that these outcomes are being attained was expressed in the Applebaum-Hebert Report (1982):

We found that there is a significant body of opinion in this country which holds that our school systems are doing an inadequate job of educating young people to appreciate the performing arts. . . . On the whole, we have to agree, and we urge the relevant provincial authorities to make more prominent in school curricula the encouragement of an understanding of, and participation in, music, theatre, and dance.³

To assess affective objectives such as "appreciation of" or "understanding of" is not an easy task. Often such assessment is not done because of the inherent difficulties. Harbeck (1970) states:

Teachers do not often consciously teach or test for objectives in the affective domain. More or less on faith, we assume that people will develop a value complex as they continue to learn. If we are to guarantee quality in education, we can no longer afford to make assumptions, and then fail to attempt to measure actual outcomes.⁴

Wapnick (1976)⁵, in his summary of the literature related to attitude and preference research in music education, discussed several studies conducted previously on both methodological problems in music preference research, and the relationships between several variables such as intelligence, sex, personality, and musical aptitude, and their influence on music preferences. He maintains that the students in school programs are there to be taught a curriculum despite the disparities in their socio-economic backgrounds, cultural differences or psychological and environmental influences. The school program could be called the "equalizing" factor. Wapnick concluded that it is the function of the music teacher to counteract the influence of the attitudes and values a student brings to the classroom which may limit his musical development by making him familiar with many styles of music, thus allowing him to attempt to make really meaningful musical judgments.

Among the research relevant to the topic of the influence of musical training on music preferences was a classic test of musical judgment done by Hevner Mueller (1934).⁶ Her test, employing actual musical samples was later revised by Long (1965)⁷ and

developed into a standardized test in which the subjects evaluated musical samples and had their responses correlated with years of musical training and family music background. Their method of scoring years of musical training suggested the method of scoring employed on the student background page of the present research questionnaire.

Schuessler (1948)⁸ employed a Likert-type scale to allow respondents of many ages and classes to express their musical taste (or distaste) for eight recorded musical selections, four classical and four popular, played in a fixed sequence. He stated that he found it important to have a fixed sequence as presenting the musical items in a fixed order assured that the effect of the sequence on the relative appeal of the items used in the series was the same for all individuals. He concluded that preferences were caused by socio-economic, age, musical training, and familiarity factors. For the musical training aspect of the study, respondents were asked whether they took music lessons, played a musical instrument, and read music. He found training was significant in preferences in five of the eight categories. Another interesting finding was that an increase in

familiarity was not always accompanied by an increase in preference.

Getz (1966)⁹ did a status study of the music programs in the schools of Pennsylvania. One of the results of his study showed that in the list of musical factors mentioned as a reason for preference for a musical selection, tempo was first choice, and, in the list of musical factors eliciting Like Reactions, fast tempo was the first choice. LeBlanc and Cote (1983)¹⁰ also found that students preferred faster tempos to slower ones.

Kelly (1961)¹¹ administered a questionnaire to high school music campers to determine their music preferences. Background information included age, sex, school grade, number of years of music study, and parents' preferences and musical training. He then compared his findings of the music student preferences for Popular Music with general public music preferences for Popular Music. His findings were rather inconclusive in the comparison of music student preferences with general public preferences, but they did indicate that the factors of grade level, parents' musical training, and membership in certain camp

musical organizations were related to the formation of preferences.

Sluss (1968)¹² developed a questionnaire for use with Colorado high school seniors to test attitudes towards music that was based on seven variables developed from a statement-gathering instrument. He compared the information gathered on the questionnaire with student musical background and parent occupation. He also compared the student responses from the four different schools. One of his conclusions was that increased musical background raised test scores significantly, with the greatest increase occurring beyond the second year of high school class participation.

Archibeque (1966)¹³ devised a questionnaire to determine preferences for contemporary music as expressed by grade seven students. She found no evidence that previous musical training had any relationship to preference for contemporary music.

Williams (1972)¹⁴ found that instruction had no significant influence on attitudes towards folk music, serious chamber music, and serious symphonic music,

but instruction was effective in attitude development to current popular and serious vocal music.

Cherrington (1981)¹⁵ surveyed both students and parents in selected communities in Idaho and Utah on music values, attitudes, and expectations. Primarily a comparison between the values and expectations of music programs in different communities, this study still revealed two interesting findings. One was that students seemed to appreciate classical music most if they previously heard and studied about it, and, they valued most the music they performed and created.

Kuhn (1979)¹⁶ as reported by Boyle-Hosterman-Ramsey (1981) identified basic approaches used in studying music attitudes, these being physiological, self-report, and behavioural measures. He noted that in measuring the opinion or preferences of a group of subjects, a self-report rating measure is the most efficient and, in all likelihood, quite adequate.

Mager (1968)¹⁷ states that the direct approach through the questionnaire is sometimes the quickest and most valid method of gathering information. The

forced response format in a questionnaire was used by Poggio and Funk (1977)¹⁸ and is described in Abeles (1984)¹⁹. This response mode format in a questionnaire forces the subject to answer a question and does not allow for a non-committal response.

Dixon (1980)²⁰ employed a Likert-type scale for subjects to rate seventeen musical genres. Even though this was primarily a sociological study, his tables of correlations of music preferences with musical involvement suggested correlation and analysis procedures that proved very valuable in this research.

In summary, then, the review of the literature has provided an example of an affective learning outcome commonly expressed in music curriculum guides: the student will value and appreciate many varied styles of music. The difficulty of assessing affective outcomes, and yet the necessity of assessing those outcomes was noted. Several studies were referred to that did identify musical training as being a factor in influencing musical preferences, but in all of the studies perused, the factor of musical training was combined with other factors such as socio-economic status, musical aptitude, cultural background, and so

forth. Most of the studies had as subjects university students, teenagers from many grade levels, or elementary students. Sometimes, adults were included in the studies. A questionnaire format was deemed to be adequate for assessing such an affective learning outcome with a forced response Likert-type scale as the method of indicating answers. The use of actual musical recordings was employed in some studies, and a fixed order was noted in at least one study. The preferences for fast tempos by young people was noted and, finally, methods of scoring and analysing data were discussed.

Such suggestions from the literature proved very helpful in devising the information-gathering instruments. However, since this present study was to be an assessment of the musical preferences of two groups of students, the subjects chosen were all from grade eleven and twelve, the senior years in the school system. At these grade levels, it was felt that the students, because of their maturity, would most honestly reveal their true attitudes and appreciations, and, since the music students were nearing the culminating point of their training in the school music programs, would also reveal to some

extent, the influence of the music programs on their preferences.

NOTES:

1. Benjamin Bloom et al., Taxonomy of Educational Objectives. Handbook II: Affective Domain (New York: David McKay Co., 1956).

2. British Columbia, Department of Education Secondary Music Curriculum Guide, (Victoria, British Columbia: Queen's Printer 1980), p. 7.

3. Federal Cultural Policy Review Committee Report of the Federal Cultural Policy Review Committee, (Ottawa, Ontario: Information Service, Department of Communications, Government of Canada, 1982), p. 178.

4. Mary B. Harbeck, "Instructional Objectives in the Affective Domain," Educational Technology 10 (January 1970): 49.

5. Joel Wapnick, "A Review of Research on Attitude and Preference," Bulletin for Council of Research in Music Education 48 (Fall 1976): 16.

6. Kate Hevner Mueller, "Appreciation of Music and Tests for the Appreciation of Music" in Studies in Appreciation of Art, ed. Ralph Leighton (Eugene: University of Oregon) IV, 6 (1934) 83-151.

7. Newell H. Long, "A Revision of the University of Oregon Music Discrimination Test" (D.Ed. diss., Indiana University, 1965).

8. Karl F. Schuessler, "Social Background and Musical Taste," American Sociological Review 13, no. 3 (June 1948): 330-335.

9. Russell P. Getz, "The Effects of Repetition on Listening Response," Journal of Research in Music Education 14 (1966): 178-192.

10. Albert LeBlanc and Richard Cote, "Effects of Tempo and Performing Medium on Children's Music Preference," Journal of Research in Music Education 31 (1983): 57-66.

11. David T. Kelly, "A Study of the Musical Preferences of a Select Group of Adolescents," Journal of Research in Music Education 9 (Fall 1961): 118-124.

12. Jack Haerr Sluss, "High School Senior Attitudes Towards Music" (D.Ed. diss., Colorado State College, 1968).

13. Charlene P. Archibeque, "Developing a Taste for Contemporary Music," Journal of Research in Music Education 14 (Summer 1966): 142-147.

14. Robert O. Williams, "Effects of Musical Aptitude, Instruction, and Social Status on Attitudes Toward Music," Journal of Research in Music Education 20 (Fall 1972): 362-369.

15. Joseph F. Cherrington, "A Study of the Musical Values, Attitudes and Expectations of Selected Communities in Idaho and Utah" (M.A. thesis, Brigham Young University, 1981).

16. T. L. Kuhn, "Instrumentation for the Measurement of Music Attitudes". Unpublished paper presented at the College Music Society Annual Meeting, San Antonio, Texas, October 19, 1979, cited by J. David Boyle, Glenn L. Hosterman, and Darhyl S. Ramsey, "Factors Influencing Pop Music Preferences of Young People," Journal of Research in Music Education 29 (Spring 1981): 47-55.

17. Robert F. Mager, Developing Attitude Toward Learning (Palo Alto: Fearon Publishers, 1968) p. 72.

18. John R. Poggio and Patricia E. Funk, The Effects of Response Mode and Format on Response to Affective Measures (ERIC Document Reproduction

Service, ED 139833, 1977), pp. 20-22.

19. Harold F. Abeles, Charles R. Hoffer, and Robert H. Klotman, Foundations of Music Education (New York: Schirmer Books, 1984), p. 248.

20. Richard D. Dixon, "Suggested Scales for the Measurement of Musical Involvement and Genre Tastes," Popular Music and Society 7, no. 4 (1980): 223-244.

Chapter 3

DEVELOPMENT OF THE STUDY

Many factors, such as socio-economic, cultural, environmental, physical, psychological, and educational can be said to influence musical preferences. This study is designed to assess the effect of junior and senior high school musical training on student musical preferences.

Choice of Categories and Musical Styles:

Some of the difficulties of this study were to define and limit the number of musical styles and to find an appropriate musical example to represent each style chosen. Two broad categories, art music and popular music, were selected. For the purposes of this research, art music was defined as being representative of non-folk composed music of the last four hundred years. Popular music was defined as being representative of non-art music styles of the last fifty years. From the many styles available within these two broad categories, twenty were chosen. This list was later narrowed to twelve, but, because of the time needed to test twelve styles, a

decision was made to narrow the choices of styles to eight--four from each of the two broad categories. The eight styles of music chosen were those most likely to be heard by the average high school student in a standard school music curriculum or on radio or television. That was the reason why the Art music category included Baroque style, music of the early eighteenth century; Classical style, music of the late eighteenth century; Romantic style, music of the nineteenth century; and Contemporary style, music of the twentieth century. The Popular music category included Country and Western, Light Rock, Hard Rock, and Jazz.

However, even within each style chosen, there were problems inherent. For instance, Jazz is a very large classification for music that encompasses Dixieland, Be-Bop, Swing, 40's style, 50's style, Progressive, Funk, Rhythm and Blues, and so forth. A choice had to be made as to which style should be chosen to represent Jazz. Once again, the rationale used was to choose music that the student would most likely be able to identify with, music that would probably be heard in school programs.

Another factor that had to be considered was the performing medium. Selections included performances by vocalists both in choral and solo situations, and instrumentalists, including string players, wind players, and pianists, in both solo and ensemble situations. In order that preference would not be influenced by tempo, all music chosen was in a fast tempo.

In the Light Rock and Hard Rock categories, it was decided to select musical samples not presently on the "Top Twenty", as there could have tended to be stronger reactions by the students for or against the selection based mainly on the performing artist's current popularity and not on musical considerations.

Musical Selections:

The final choices of music were as follows:

1. Country and Western--Good Hearted Woman, (Willie Nelson). This selection featured a male vocalist, with typical Country and Western instrumentation of guitar, "honky-tonk" piano, harmonica, and drums. (1' 35").
2. Jazz--Rainbow Riot, (B.B.King) This selection

featured instrumentation that could possibly be heard in a senior high Stage Band "chart". It featured both an alto saxophone solo and lead guitar solo. (1' 40").

3. Hard Rock--Smoke on the Water, (Deep Purple). This selection featured a male vocalist, bass guitar solo, lead guitar solo, and a very persistent, repetitive, rhythmic pattern. This piece, originally recorded in the late 1960's, is a classic forerunner of present-day "Heavy Metal" music. (1' 55").

4. Light Rock--The Tide is High, (Blondie). This selection, originally released in 1980, featured a female vocalist, interesting use of percussion instruments, and a "danceable" rhythm. (2' 15").

5. Baroque--Vivaldi, Double Violin Concerto, Opus III, No. 8 (opening section of the first movement). This selection displayed prominent use of strings and continuo, a common Baroque instrumentation. (2' 7").

6. Classical--Haydn, Symphony No. 100 in G Major, "Military," (Exposition section of the first movement without opening Adagio). This selection displayed the use of the Classical orchestra of the 1780-1800 period

with the added prominent use of flute and oboe. (2' 5").

7. Romantic--Chopin,
Etude Opus 10, No. 4, Technically demanding piano
solo. (1' 35").

8. Contemporary--Benjamin Britten, War Requiem,
"Dies Irae," (opening section). This selection
displayed a very dramatic use of brass and percussion
instruments. After the brass instruments open, the
choir's Tenor and Bass sections enter with melodic
motives that a few measures later, the Soprano and
Alto sections repeat. All four parts combine with
brass and percussion for a very climactic moment. (2'
40").

Each musical example was approximately two
minutes long in order to allow the students to become
familiar with the style. The shortest selections were
the Country and Western and the Romantic at one
minute, thirty-five seconds, and the longest selection
was the Contemporary at two minutes and forty seconds.
The reason for the variance in length was that musical
considerations, such as the complexity of the music

and/or completion of a musical phrase or section were taken into account.

With the exception of Number Two, Number Three, and Number Six, each piece started at the beginning of the selection. Number Two started at the beginning of the saxophone solo and continued to the end of the piece because this portion had both a saxophone solo and guitar solo within the two minutes. Number Three started at the approximate beginning of the lead guitar solo as this two minute section featured all the elements of the total piece, i.e. vocal solo, lead guitar solo, and bass guitar solo. Number Six, as noted, started at the beginning of the Allegro section of the Exposition because all tempos were to be fast.

Order of Selections:

How to order the musical selections on the tape presented the next problem. A decision was made to start and end the tape with a Light Rock or Country and Western selection so that students would not expect the tape to contain only Art Music. As much as possible, the remaining selections were alternated, i.e. Art Music selection, Popular Music selection. Two

tapes were made, one the exact reverse of the other. Both were used in the administration of the questionnaire to compensate for "instrument fatigue", the possibility that responses would be different towards the end of the questionnaire because of mental weariness.

The order was as follows:

Tape 1	Tape 2
1. Country	1. Light Rock
2. Baroque	2. Contemporary
3. Hard Rock	3. Romantic
4. Classical	4. Jazz
5. Jazz	5. Classical
6. Romantic	6. Hard Rock
7. Contemporary	7. Baroque
8. Light Rock	8. Country

Format of the Questionnaire:

The first page of the questionnaire (See Table 1) consisting of ten questions, was designed to gain a musical profile of each student. Questions One, Two, Four, Six, and Eight, were asked in order to ensure that all students had some responses to make on the first page. If a student were not involved in musical

DIRECTIONS: Please fill in this page. DO NOT put your name anywhere on this questionnaire. Fill in all blanks applicable to you. When you have completed the page, please wait until instructed to turn the page and continue with the questionnaire.

1. What is your favourite school subject? _____
2. How many courses have you had in this subject in senior high? _____
3. Are(were) you enrolled in a school music course this year(1985-86)?
If you answered "yes", what is(are) the number(s) of the course(s)? _____
4. If you had to choose between a science course and a literature course on your timetable, which would you choose? _____
5. In your music classes in elementary school, did you: sing _____, play recorder _____, play handbells _____, or do other activities _____ (please specify). Did not do music _____
6. If you were asked which subject was the most important to your future career success, what would be your choice? _____
7. Do you now or did you ever take music lessons outside of school? _____
If "yes", please indicate what they are(were):

Piano _____	How many years? _____
Voice _____	How many years? _____
Other _____	How many years? _____
Which Instrument(s) _____	
Music Theory _____	How many years? _____

8. If you had to choose between an Art course and a Science course on your timetable, which would you choose? _____
9. Indicate the school music activities from Grade 7 up to and including this present school year that you have participated in:

<u>Activity</u>	<u>Type</u>	
Band _____	Regular class time _____	How many years? _____
	Extracurricular _____	How many years? _____
Choir _____	Regular class time _____	How many years? _____
	Extracurricular _____	How many years? _____
Orchestra _____	Regular class time _____	How many years? _____
	Extracurricular _____	How many years? _____
Stage Band _____	Regular class time _____	How many years? _____
	Extracurricular _____	How many years? _____
Other(Please specify) _____	Regular class time _____	How many years? _____
	Extracurricular _____	How many years? _____

Comments about Questions 1-9:

10. Please indicate: Male _____ Female _____

activities and consequently had very little input on the first page, he/she could have possibly felt quite negatively towards the rest of the questionnaire.

Question Three ascertained whether a student was registered in a school music course this year, (1985-86) thereby placing him/her in the Music or Non-Music student category for analysis.

Question Five determined whether the students had music in their elementary school years. If they did have music in their elementary years, they were asked to indicate which activities they participated in. These included singing, playing recorder and/or handbells, or any other activity. Thus, the score on this question could range from 0-4.

Private music instruction outside of school was determined by the answers to Question Seven. A year of instruction on an instrument or voice was scored as 1. This score, when totalled, gave years of private instruction. The final tabulation revealed the composite scores ranged from 0-27 years.

Question Nine determined the extent of the

student's musical experience in junior and senior high school music programs. A year in a school music activity, whether in class or extracurricular, was scored as 1. When added together, a composite score in years of school music was gained. These scores were found to range from 0-33 years.

Question Ten, asking how many of the respondents were male and how many female only indicated the balance of the total sample.

The remainder of the questionnaire (See Table 2) had eight numbered pages corresponding to the eight selections on the tape.

The rationale behind the questions asked was as follows: Question A determined whether or not the student enjoyed the selection. This was a very important aspect of the questionnaire because not only did the student indicate his/her preference, but also his/her degree of liking. Only four categories of choice were given causing a "forced response". The student had to indicate some degree of like or dislike, as no middle choice was possible.

Sample No. One (1)

DIRECTIONS: Listen carefully to the sample. Then answer the following questions by circling the appropriate number. Be sure to read and answer each question.

REMEMBER: There are no "right" or "wrong" answers, but do indicate your honest opinion.

A. Do you enjoy this style of music?

Definitely do not enjoy	Do not enjoy	Enjoy somewhat	Definitely enjoy
1	2	3	4

B. Have you ever heard this style of music before? (Circle One) YES NO
If you answered "yes", did you hear this music:

Outside of school only	Some in school, mostly outside of school	Some outside of school, but mostly in school	In school only
1	2	3	4

C. Have you ever studied this style of music? (Circle One) YES NO
If you answered "yes", did you study about it:

Outside of school only	Some in school, mostly outside of school	Some outside of school, but mostly in school	In school only
1	2	3	4

D. Would you like to learn more about this style of music if it were possible to do so?

Definitely do not want to learn more	Do not want to learn more	Possibly would like to learn more	Definitely would like to learn more
1	2	3	4

E. Do you think school music programs helped you to enjoy or appreciate this style of music?

Definitely did not help	Did not help	Did help somewhat	Definitely did help
1	2	3	4

Any comments: _____

Question B determined whether the student had heard this style of music before and where he/she had heard it. This question was asked because familiarity is often a reason for stating preferences. Also, where the student heard the style of music was considered to be very important because this response identified whether the music was heard mostly inside or outside of school programs.

Question C determined whether the student had studied this style before and where he/she had studied it. Again, since familiarity is considered to be a very important factor in the formation of preferences, it was deemed important to know which styles were studied, and where they had been studied.

Question D was asked to determine whether the student wanted to learn more about the style. This question was asked because a positive response to D would perhaps indicate that a student would be active in seeking out the style of music as a concert-goer, as a performer, or as a student of its history and development.

Question E was asked to determine to what degree

school music programs helped the student to enjoy or appreciate the style of music. This question could indicate whether or not the school music programs in which the students had participated had presented many different styles of music, making them familiar and understandable. For most of these students, this question was being asked in their final year of school, the culmination of all that had gone before. Even if they were non-music students, it was thought they could have been aware of presentations of their school music programs, such as band and choral concerts or musicals, or considered any music training they might have had in elementary school.

The space at the bottom of the page for further comments allowed students to freely express opinions about the musical style. (See Appendix A)

Procedures of Data Collection:

After permission was granted to conduct the study in the schools of both the Calgary Board of Education and the Calgary Catholic School Board, the principal of each senior high school offering Music 30 and/or Music 31 was contacted in January 1986. (Music 30 is described as a Grade 12 choral music course, and Music

31 is described as a Grade 12 instrumental music course.) Of the thirteen principals contacted, eleven agreed to let their school's name stand on a list for possible random selection by an Apple computer. After Bowness Senior High was asked to participate in the study as the pilot school and was therefore removed from the list, five schools were chosen randomly and they were: (a) Central Memorial Senior High (b) St. Francis Senior High (c) William Aberhart Senior High (d) Western Canada Senior High, and (e) Crescent Heights Senior High.

Arrangements were made with each school, including the pilot school, to test two classes, the senior music class, and a senior non-music class. Parental and student permission (See Appendix B) were received before proceeding with the administration of the questionnaire. Senior music students were from any of the following courses: Music 20, Grade 11 Choral; Music 21, Grade 11 Instrumental; Music 25, Grade 11 Ensemble; Music 30, Grade 12 Choral; Music 31, Grade 12 Instrumental; and, Music 35, Grade 12 Ensemble. (Music 25 and 35 are locally-developed courses enabling students who have participated in Music 20, 21, 30, or 31 to continue ensemble work for

credit in the second semester of the school year.) The non-music classes included three English 30 classes, one English 20 class, one Social Studies 20 class, and one Drama 30 class.

The pilot study was undertaken to ascertain the length of time needed to administer the questionnaire, to determine whether the students understood the questions, and to gauge their responses to the musical selections. This pilot study took place at Bowness Senior High School on February 12, 1986. At this time, the examiner who administered the questionnaire had practice in establishing a successful classroom routine for the later presentation of the questionnaire to the classes in the five selected test schools. The routine consisted of having the students fill in the background page, listen to the first selection on the tape, fill in the appropriate page, listen to the second selection, and continue to do this until the questionnaire was completed. The researcher observed the examiner administer the questionnaire to the classes during the pilot study, and found that he understood the task and performed the necessary requirements very well.

The results of the pilot study revealed that an

administration of the questionnaire took approximately thirty minutes, and, that the questions were understood by the students with only one slight modification necessary which involved reversing the order of two questions on the first page. The students revealed in their responses that they did generalize and understood which style of music was represented by each sample.

All the testing of the five schools took place between February 17-19, 1986. The Music students in two of the five schools completed the questionnaires in extra-curricular rehearsal times starting at 7:30 A.M., and the others were tested during school class times. The researcher was not present in any of the classrooms because it was felt that her presence could possibly bias the results. In total, there were nine administrations of the questionnaire with the tapes used as follows:

School	Tape Used	
	Non-Music	Music
Central Memorial	2	1
St. Francis	1	2
William Aberhart	1	1
Western Canada	2	1
Crescent Heights	1	2

(Only one administration of the questionnaire was done in Aberhart Senior High for timetabling reasons. Tape 1 was used in one class which included both the music and the non-music students.)

Statistical Analyses:

Analysis of the data was done using the Statistical Package for the Social Sciences on the Multics system at the University of Calgary. Analysis of the data was three-fold: the arithmetic mean, Chi Square Analysis, and Spearman Correlation Coefficients. The arithmetic mean was chosen to determine order of preference for musical styles. Chi Square Analysis was chosen because of the presence of categorical data and frequencies which indicated if there were significant differences in responses between Music and Non-Music students, between students with very little school music background as compared to students with much school music background, and, between students with very little school music background plus private instruction as compared with students with much school music background plus private instruction.

Spearman Correlation Coefficients were employed to determine the relationship between Music/Non-Music student and the responses to each question on the questionnaire, between Years of School Music and the responses to each question on the questionnaire, and, between the combination of years of school music training plus private instruction, Total Music, and the responses to each question on the questionnaire. Also, the Spearman Correlation determined the relationships between the responses to Question One and Questions Two-Five for each style.

The method devised to score the student's background numerically for analysis purposes was as follows:

YEARS OF SCHOOL MUSIC:

0 years to less than 2 years	= 1
2 years to less than 9 years	= 2
9 years and over	= 3

The three general numerical categories were chosen to represent low, average, or high involvement in school music activities. Category 1 would indicate someone with very little or no school music background, a student, perhaps taking a required music course or "trying" the band/choral program for a

year. Category 2 would indicate someone with average school music background, committed to signing up for at least that second year of the band/choral program, probably continuing school music courses on a fairly regular basis for credit. Category 3 would indicate someone with a high amount of school music in his background, with at least two regularly scheduled class activities per year indicated, along with many extracurricular activities.

It was decided to analyse Total Music using a similar division of students into three categories:

TOTAL MUSIC (Years of School Music plus Years of Private Instruction):

0-less than 2 years = 1

2-less than 9 years = 2

9 and over years = 3

In this way, it was believed that the significance of responses of all types of students could be studied, because although years of private instruction are sometimes determined by socio-economic reasons, they also indicate a degree of commitment to music. Further, if years of private instruction had been completely ignored, the responses of those

students involved with private instruction, yet not involved with school music programs would have been completely disregarded and an incomplete analysis would have been obtained.

Finally, the Spearman Correlation was utilized to determine whether or not there were significant relationships between the responses to Question One and the responses to each of the other four questions for the eight styles.

Summary:

This chapter discussed the choice of categories of music, the musical styles, the samples of music selected to represent them, the order of those samples on the tape, the format of the questionnaire, the procedures of data collection, and, the statistical analyses employed.

Chapter 4

PRESENTATION AND ANALYSIS OF THE DATA

Introduction

This chapter is a presentation and analysis of the data obtained from the 212 useable questionnaires completed in February 1986.

The chapter is organized in the following fashion. The different classifications of students will be given. Because the data was non-parametric, the arithmetic mean and Spearman Correlation Coefficients were used. Chi Square was employed as the inferential statistic to determine differences.

Results

Description of the Number of Students

The total number of participants completing the questionnaire was 213, but one was improperly filled out, leaving 212 useable, for a response rate greater than 99%. Of the participants, 94 (44%) were male, 117 (56%) female with one questionnaire not filled in with this observation.

Many different ways of categorizing the students were possible. Students could have been identified as instrumental students, choral students, both instrumental and choral students, students with only private instruction, students with only school music instruction, and so forth.

For the purposes of this research, identification of the students was done three different ways: Music or Non-Music student, meaning that the student was either registered in a school music class in the 1985-86 school year or not registered in a school music class in the 1985-86 school year; in terms of Years of School Music, which indicated to some extent, low, average, or high participation in school music, both in regularly scheduled classes or extracurricular activities; and in Total Music, which took into account a student's private instruction plus years of school music. This final category reflected much more of a student's total commitment in instruction in music.

There were 81 (38%) students registered in a music class (numbered Music 20, 21, 25, 30, 31, or 35

this school year, 1985-86) and, hence, were identified as Music Students. Consequently, there were 131 (62%) Non-Music Students (those not registered in a music class this school year, though some may have had musical instruction from other sources).

Years of School Music were defined as years spent at musical activities in junior and/or senior high school. These could be both classroom activities or extracurricular activities. When the students were categorized according to Years of School Music, the following numbers were identified:

YEARS OF SCHOOL MUSIC	NUMBER OF STUDENTS
0-less than 2 years	92 students (43%)
2-less than 9 years	75 students (35%)
9 and over years	45 students (22%)

TOTAL 212 Students

In the category of Years of Private Instruction the following student numbers were identified:

YEARS PRIVATE INSTRUCTION	NUMBER OF STUDENTS
0-less than 2 years	117 students (55%)
2-less than 9 years	62 students (29%)
9 and over years	33 students (16%)

TOTAL 212 students

The numbers of the students in Total Music, that is, a combination of Years Private Instruction plus Years of School Music was as follows:

YEARS TOTAL MUSIC	NUMBER OF STUDENTS
0-less than 2 years	55 students (26%)
2-less than 9 years	74 students (35%)
9 and over years	83 students (39%)
TOTAL 212 students	

A finding that occurred in this study was that five (2%) students were identified as claiming to have absolutely no elementary school music, no private instruction, and no secondary school music. Seven (3%) students claimed to have had neither elementary school music nor school music.

List of Musical Examples:

Light Rock (Tide is High)

Country and Western (Good Hearted Woman)

Hard Rock (Smoke on the Water)

Jazz (Rainbow Riot)

Baroque (Vivaldi-Double Violin Concerto)

Classical (Haydn-Military Symphony)

Romantic (Chopin-Etude)

Contemporary (Britten-War Requiem)

Definition of Terms:

Music Student refers to a student registered in a music class in 1985-86 school year

Non-Music Student refers to a student not registered in a music class in 1985-86 school year

Years of School Music refers to years of music activities in junior and/or senior high

Total Music refers to years of private instruction plus years of school music

Analysis of Question One:

Do you enjoy this style of music?

1=Definitely do not enjoy; 2= do not enjoy; 3= enjoy somewhat; 4= definitely enjoy.

Order of Preference and Arithmetic Mean

(See Table 3)

Light Rock (3.313) topped the list for Non-Music students, but Jazz topped the list for Music students. The mean (3.613) shows that Jazz, for the Music student, was close to the "Definitely enjoy" category, number 4. The high placement of Jazz on the Music students' list could perhaps be explained by the prevalence of many active Stage Band programs in the senior high schools in Calgary.

TABLE 3

Question 1

ORDER OF PREFERENCE AND LIST OF ARITHMETIC MEANS
FOR NON-MUSIC AND MUSIC STUDENTS

NON-MUSIC		MUSIC	
STYLE	MEAN	STYLE	MEAN
1. Light Rock	3.313	Jazz	3.613
2. Classical	2.916	Classical	3.550
3. Baroque	2.863	Baroque	3.525
4. Jazz	2.832	Romantic	3.262
5. Romantic	2.682	Light Rock	3.262
6. Hard Rock	2.603	Contemporary	2.815
7. Country	2.443	Hard Rock	2.738
8. Contemporary	2.115	Country	2.734

All the means of the Non-Music students lie between the "do not enjoy" to just over the "enjoy somewhat" category, generally reflecting responses in the middle area. The means of the Music Students range from just below the "enjoy somewhat" to just under the "definitely enjoy" category, reflecting a higher placement.

Classical and Baroque occupied the same position in both lists, second and third spots respectively. Hard Rock, Country and Western, and Contemporary, occupied the last three spots for both groups of students.

CHI SQUARE ANALYSIS AND SPEARMAN CORRELATION COEFFICIENTS

The Chi Square Analysis was employed to determine if there were significant differences in the responses between Music and Non-Music students, between the responses of students with more Years of School Music as compared to the responses of students with fewer Years of School Music, and between the responses of

students with more years of Total Music as compared to responses of students with fewer years of Total Music. A separate Chi Square was performed on each type of music with the four response categories as one variable and student type as the other independent variable.

Spearman Correlation Coefficients were used to determine if there was a relationship between Music student and styles of music chosen, between Years of School Music and styles of music chosen, and between Total Music and styles of music chosen. A Spearman correlation statistic was employed with the view that each variable could be considered a rank, for instance, "like" scale was a rank between 1 and 4, 1 being "did not enjoy", and 4 being "strongly enjoy". The other variable viewed as a rank was, for example, years of school music with less than two years of school music = 1, two to less than nine years = 2, and over nine years = 3. The fewest years of school music were given a low rank and more years of school music were given a high rank.

Music and Non-Music Student

(See Table 4)

In the Chi Square Analysis, significant differences were noted between the responses of Music

TABLE 4					
Question 1					
CHI SQUARE AND SPEARMAN STATISTICS COMPARING MUSIC STYLE AND MUSIC STUDENT OR NON-MUSIC STUDENT					
STYLE	χ^2	DF	P	Spearman	P
Country and Western	5.4017	3	0.1446 NS	0.1407	.021 *
Baroque	28.2062	3	0.0001 ***	0.3640	.001 ***
Hard Rock	2.2137	3	0.5293 NS	0.0547	.215 NS
Classical	26.8096	3	0.0001 ***	0.3408	.001 ***
Jazz	40.5997	3	0.0001 ***	0.4343	.001 ***
Romantic	21.8111	3	0.0001 ***	0.2830	.001 ***
Contemporary	31.0930	3	0.0001 ***	0.3600	.001 ***
Light Rock	0.6956	3	0.8742 NS	-0.0465	.251 NS

NS Not significant at .05 level

* sig. at .05 level

** sig. at .01 level

*** sig. at .001 level

and Non-Music students to Question One in the following styles of music: Classical, Jazz, Romantic, Contemporary, and Baroque. Only Light Rock, Country and Western, and Hard Rock showed no significant differences in responses.

The Spearman Correlation Coefficients indicates that there is a significant positive relationship between being a Music Student and enjoying Country and Western, Baroque, Classical, Jazz, Romantic, and Contemporary styles.

Years of School Music

(See Table 5)

When the responses of students to Question One were analysed by Chi Square in terms of the three categories of Years of School Music, significance was noted in the following styles: Baroque, Classical, Jazz, Romantic, and Contemporary. Only Country and Western, Hard Rock, and Light Rock showed no significant differences in the responses. Those students with more years of school music had significantly different responses from those with less years of school music in the five styles first mentioned.

TABLE 5

Question 1

CHI SQUARE AND SPEARMAN
STATISTICS COMPARING
MUSIC STYLE AND YEARS OF SCHOOL MUSIC

STYLE	χ^2	DF	P	Spearman	P
Country and Western	9.5301	6	0.1459 NS	0.1461	.017 *
Baroque	42.8196	6	0.0001 ***	0.4083	.001 ***
Hard Rock	2.9877	6	0.8104 NS	-0.0063	.463 NS
Classical	35.9777	6	0.0006 ***	0.3549	.001 ***
Jazz	32.6853	6	0.0001 ***	0.3687	.001 ***
Romantic	29.8576	6	0.0001 ***	0.2956	.001 ***
Contemporary	42.7878	6	0.0001 ***	0.4306	.001 ***
Light Rock	4.4703	6	0.6133 NS	-0.0840	.112 NS

NS Not significant at .05 level

* sig. at .05 level

** sig. at .01 level

*** sig. at .001 level

The Spearman Correlation Coefficients revealed positive significant relationships between Years of School Music and Country and Western, Baroque, Classical, Jazz, Romantic, and Contemporary. This could be explained as, the more years of school music the student has, the more he/she preferred these six styles of music.

Total Music

(See Table 6)

When responses were analysed in terms of Total Music, significance was noted in Baroque, Classical, Jazz, Romantic, and Contemporary styles. No significance was noted in Country and Western, Hard Rock, and Light Rock. Those students with more Total Music showed significantly different responses than students with less Total Music in the first five styles.

The Spearman Correlation Coefficients showed significant relationships between Total Music and Country and Western, Baroque, Classical, Jazz, Romantic, and Contemporary styles. The more Total Music one has, the more one preferred these six styles.

TABLE 6					
Question 1					
CHI SQUARE AND SPEARMAN STATISTICS COMPARING MUSIC STYLE AND TOTAL MUSIC					
STYLE	X ²	DF	P	Spearman	P
Country and Western	8.0447	6	0.2348 NS	0.1866	.003 **
Baroque	40.3838	6	0.0001 ***	0.3884	.001 ***
Hard Rock	4.2814	6	0.6387 NS	0.0006	.496 NS
Classical	34.9993	6	0.0001 ***	0.3455	.001 ***
Jazz	29.1907	6	0.0001 ***	0.3499	.001 ***
Romantic	35.5763	6	0.0001 ***	0.3507	.001 ***
Contemporary	41.1462	6	0.0001 ***	0.3873	.001 ***
Light Rock	2.6343	6	0.8531 NS	-0.0613	.188 NS

NS Not significant at .05 level
 * Sig. at .05 level
 ** Sig. at .01 level
 *** Sig. at .001 level

Summary of Analyses of Question One:

It is noted that the three analyses by Music/Non-Music student, Years of School Music, and Total Music revealed almost identical results, with Chi Square identifying significant differences in responses in Baroque, Classical, Jazz, Romantic, and Contemporary styles. Spearman Correlations revealed significant positive relationships in Country and Western, Baroque, Classical, Jazz, Romantic, and Contemporary styles in the three analyses.

Analysis of Question Two:

Have you ever heard this style of music before?

Yes No

If you answered "yes", did you hear this music:
1= Outside of School only; 2=Some in school, mostly outside of school; 3= Some outside of school, but mostly in school; 4= In school only.

Arithmetic Mean

(See Table 7)

The means for the Non-Music students indicated that school was not the most likely place to hear any of these styles of music. Music students indicated

Question 2		TABLE 7	
ARITHMETIC MEAN			
NON-MUSIC		MUSIC	
STYLE	MEAN	STYLE	MEAN
1. Classical	1.669	Baroque	2.392
2. Hard Rock	1.659	Jazz	2.333
3. Contemporary	1.646	Classical	2.325
4. Baroque	1.598	Contemporary	2.208
5. Jazz	1.588	Romantic	2.075
6. Romantic	1.532	Light Rock	1.423
7. Light Rock	1.500	Hard Rock	1.380
8. Country	1.278	Country	1.169

that three styles of music, Light Rock, Hard Rock, and Country, were heard only outside of school with Baroque, Jazz, Classical, Contemporary, and Romantic more likely to be heard both inside and outside of school.

CHI SQUARE ANALYSIS AND SPEARMAN CORRELATION
COEFFICIENTS

Music and Non-Music Student

(See Table 8)

The response to the first part of Question Two about whether the style had been heard before was almost totally affirmative for all eight as evidenced by the percentage response. Contemporary revealed the lowest percentage, but 81% had heard even it before.

In the Chi Square Analysis, significant differences between the responses of Music and Non-Music students were noted in the following styles: Baroque, Classical, Jazz, Romantic, Contemporary, and Light Rock.

Spearman Correlation indicated there were significant positive relationships between Music Student and Baroque, Classical, Jazz, Romantic, and

TABLE 8							
Question 2							
CHI SQUARE AND SPEARMAN							
STATISTICS COMPARING							
MUSIC STYLE AND MUSIC STUDENT OR NON-MUSIC STUDENT							
NS at .05							
* sig. at .05							
** sig. at .01							
*** sig. at .001							
STYLE	x ²	DF	P	Spearman	P	Total Number of Responses to Second Part	Percentage Response
Country and Western	3.1472	3	0.2073 NS	-0.1039	.070 NS	203	96%
Baroque	43.5061	3	0.0001 ***	0.4447	.001 ***	201	95%
Hard Rock	7.0925	3	0.0690 NS	-0.1743	.007 **	202	96%
Classical	29.7004	3	0.0001 ***	0.3658	.001 ***	204	96%
Jazz	45.8585	3	0.0001 ***	0.4403	.001 ***	197	93%
Romantic	20.3473	3	0.0001 ***	0.3062	.001 ***	206	97%
Contemporary	16.3913	3	0.0009 ***	0.2830	.001 ***	172	81%
Light Rock	6.3890	3	0.0410 *	-0.0334	.319 NS	201	95%

Contemporary styles revealing that if one were a Music student, it was more likely that he/she heard these styles both inside and outside of school. A significant negative relationship was noted between Music Student and Hard Rock meaning that if one were a music student, it was more likely that he/she heard the style of Hard Rock outside of school.

Years of School Music

(See Table 9)

When the responses of students to Question Two were analysed by Chi Square in terms of the three categories of Years of School Music, significance was noted in the following styles: Baroque, Hard Rock, Classical, Jazz, Romantic, and Contemporary styles indicating there was significance in the differences in the responses between students with fewer years of school music and students with more years of school music.

Spearman Correlation revealed significant positive relationships between Years of School Music and Baroque, Classical, Jazz, Romantic, and Contemporary. This indicated that the more years of school music a student had, the more he/she heard

TABLE 9							
Question 2		CHI SQUARE AND SPEARMAN STATISTICS COMPARING MUSIC STYLE AND YEARS OF SCHOOL MUSIC					
NS at .05							
* sig. at .05							
** sig. at .01							
*** sig. at .001							
STYLE	χ^2	DF	P	Spearman	P	Total Number of Responses to Second Part	Percentage Response
Country and Western	7.3832	6	0.1170 NS	-0.0473	.251 NS	203	96%
Baroque	33.3570	6	0.0001 ***	0.3654	.001 ***	201	95%
Hard Rock	12.3787	6	0.0540 *	-0.1692	.008 **	202	96%
Classical	30.4191	6	0.0001 ***	0.3663	.001 ***	204	96%
Jazz	53.6593	6	0.0001 ***	0.4321	.001 ***	197	93%
Romantic	18.8538	6	0.0044 **	0.2825	.001 ***	206	97%
Contemporary	13.6907	6	0.0333 *	0.2411	.001 ***	172	81%
Light Rock	7.2023	6	0.1256 NS	0.0614	.194 NS	201	95%

these styles both inside and outside of school. Again, there was a significant negative correlation between Years of School Music and Hard Rock which indicated that the more years of school music a student had, the more he/she heard the style outside of school.

Total Music

(See Table 10)

When the responses to Question Two were analysed in terms of Total Music, significance was noted in the following styles: Baroque, Classical, Jazz, and Contemporary. The fact that Romantic style revealed no significant differences in responses when analysed by Chi Square could indicate that more pianists with only private instruction now appeared in the top category of Total Music.

Spearman Correlation revealed significant relationships between Total Music and Baroque, Classical, Jazz, Romantic, and Contemporary. This revealed that the more Total Music one had, the more one heard these five styles both inside and outside of school. The significant negative correlation between Total Music and Hard Rock revealed that the more Total Music the student had, the more he/she heard Hard Rock

TABLE 10							
Question 2		CHI SQUARE AND SPEARMAN STATISTICS COMPARING MUSIC STYLE AND TOTAL MUSIC					
NS at .05							
* sig. at .05							
** sig. at .01							
*** sig. at .001							
STYLE	χ^2	DF	P	Spearman	P	Total Number of Responses to Second Part	Percentage Response
Country and Western	6.6565	6	0.1552 NS	-0.0732	.150 NS	203	96%
Baroque	19.3510	6	0.0036 ***	0.2664	.001 ***	201	95%
Hard Rock	6.9748	6	0.3232 NS	-0.1646	.010 **	202	96%
Classical	17.3000	6	0.0082 **	0.2566	.001 ***	204	96%
Jazz	29.3316	6	0.0001 ***	0.2970	.001 ***	193	93%
Romantic	10.4245	6	0.1079 NS	0.1767	.006 **	206	97%
Contemporary	13.0296	6	0.0426 *	0.1899	.006 **	171	81%
Light Rock	4.25089	6	0.3731 NS	0.0547	.221 NS	200	95%

outside of school.

Summary of Analyses of Question Two:

The percentages of those answering the second part of Question Two revealed a very high response rate. It is noted that the three analyses by Music/Non-Music student, Years of School Music, and Total Music revealed almost identical results. The only major difference between the three analyses was that the Romantic style did not show significance in the Chi Square comparison of the responses in terms of Total Music. However, Chi Square revealed significance in the comparison of responses in Baroque, Classical, Jazz, and Contemporary styles in all three analyses. Spearman Correlations revealed significant positive relationships in Country and Western, Baroque, Classical, Jazz, Romantic, and Contemporary styles and a significant negative relationship in Hard Rock style in all three analyses.

Analysis of Question Three:

Have you ever studied this style of music? Yes
No. If you answered "yes", did you study about it:
1= Outside of school only; 2= Some in school, mostly

outside of school; 3= Some outside of school, but mostly in school; 4= In school only.

(See Table 11)

The means indicate that the Non-Music students who answered the second part of Question Three studied about Classical, Jazz, Contemporary, Baroque, Light Rock, and Country, mostly outside of school. Romantic and Hard Rock were indicated as being studied only outside of school. Music Students indicated that while Contemporary and Jazz were studied mostly in school, Classical, Baroque, and Romantic were studied mostly outside of school. Country and Western, Hard Rock, and Light Rock were indicated as being studied only outside of school.

CHI SQUARE ANALYSIS AND SPEARMAN CORRELATION COEFFICIENTS

Music and Non-Music Student

(See Table 12)

The percentage of students responding to the second part of the question indicated that the styles most studied were Classical (52%), Baroque (51%), Jazz (51%), and Romantic (45%). Contemporary was very low (26%), with Light Rock (17%), Hard Rock (14%), and

Question 3		TABLE 11	
ARITHMETIC MEAN			
NON-MUSIC		MUSIC	
STYLE	MEAN	STYLE	MEAN
1. Classical	2.761	Contemporary	3.105
2. Jazz	2.750	Jazz	3.080
3. Contemporary	2.706	Classical	2.815
4. Baroque	2.614	Baroque	2.734
5. Light Rock	2.067	Romantic	2.407
6. Country	2.063	Country	1.700
7. Romantic	1.973	Hard Rock	1.692
8. Hard Rock	1.563	Light Rock	1.619

TABLE 12							
Question 3							
CHI SQUARE AND SPEARMAN							
STATISTICS COMPARING							
MUSIC STYLE AND MUSIC STUDENT OR NON-MUSIC STUDENT							
NS at .05							
* sig. at .05							
** sig. at .01							
*** sig. at .001							
STYLE	χ^2	DF	P	Spearman	P	Total Number of Responses to Second Part	Percentage Response
Country and Western	2.2967	3	0.6814 NS	-0.1480	.235 NS	26	12%
Baroque	8.7417	3	0.0329 *	0.0432	.329 NS	108	51%
Hard Rock	0.2214	3	0.9741 NS	0.0846	.331 NS	29	14%
Classical	12.6187	3	0.0055 **	0.0021	.491 NS	111	52%
Jazz	11.6813	3	0.0086 **	0.0838	.233 NS	108	51%
Romantic	5.2000	3	0.1577 NS	0.1857	.035 *	96	45%
Contemporary	3.0726	3	0.3806 NS	0.1287	.175 NS	55	26%
Light Rock	2.0946	3	0.5530 NS	-0.1736	.156 NS	36	17%

Country (12%) indicating that very few students had actually studied these styles.

Chi Square revealed significant differences in responses only in the following styles: Baroque, Classical, and Jazz. It is noted that these three styles also had the most students indicating they had studied these styles. Spearman Correlation revealed a significant positive relationship only between Music Student and Romantic style indicating that if a student were a music student, it was more likely that he/she studied about Romantic more in school. But, it is inconclusive where Music Students had studied Baroque, Classical, and Jazz.

Years of School Music

(See Table 13)

In Chi Square, only Baroque, Classical, and Jazz styles revealed significant differences in terms of Years of School Music. The fact is noted that the styles most studied, Baroque, Classical, and Jazz, showed significant differences between the responses of those with more years of school music and those with fewer years of school music. These were the same three styles found to reveal significance in the Music Student/Non-Music Student analysis. Spearman

Question 3

TABLE 13

CHI SQUARE AND SPEARMAN
STATISTICS COMPARING
MUSIC STYLE AND YEARS OF SCHOOL MUSIC

NS at .05
* sig. at .05
** sig. at .01
*** sig. at .001

STYLE	χ^2	DF	P	Spearman	P	Total Number of Responses to Second Part	Percentage Response
Country and Western	9.4430	6	0.3071 NS	-0.0601	.385 NS	26	12%
Baroque	15.3210	6	0.0179 *	-0.0201	.418 NS	108	51%
Hard Rock	5.9676	6	0.4268 NS	-0.0654	.368 NS	29	14%
Classical	19.9227	6	0.0029 **	-0.0296	.379 NS	111	52%
Jazz	25.7191	6	0.0003 ***	0.1797	.058 NS	108	51%
Romantic	9.1418	6	0.1658 NS	0.0737	.238 NS	96	45%
Contemporary	7.2733	6	0.2963 NS	-0.0223	.436 NS	55	26%
Light Rock	5.4273	6	0.4903 NS	0.0189	.456 NS	36	17%

Correlation revealed no significant relationships between Years of School Music and where the styles had been studied.

Total Music

(See Table 14)

Chi Square Analysis revealed significance in the responses to the Classical and Jazz styles. This indicates that there are significant differences between the responses of those with more Total Music in their background as compared to those with fewer years of Total Music in their background as to where these two styles of music had been studied. Baroque style does not show any significant difference in the responses, varying from the previous two analyses in terms of Music Student/Non-Music Student, and Years of School Music.

Spearman Correlation showed significant negative relationships in the Baroque and Classical styles. This statistic revealed that the more Total Music one had, the more one studied Baroque and Classical styles outside of school.

Question 3

NS at .05
 * sig. at .05
 ** sig. at .01
 *** sig. at .001

TABLE 14
 CHI SQUARE AND SPEARMAN
 STATISTICS COMPARING
 MUSIC STYLE AND TOTAL MUSIC

STYLE	χ^2	DF	P	Spearman	P	Total Number of Responses to Second Part	Percentage Response
Country and Western	13.1882	6	0.1055 NS	-0.3217	.055 NS	26	12%
Baroque	9.8081	6	0.1330 NS	-0.1986	.020 *	108	51%
Hard Rock	7.9933	6	0.2386 NS	0.0905	.320 NS	29	14%
Classical	15.8637	6	0.0145 **	-0.2433	.005 **	111	52%
Jazz	14.5276	6	0.0243 *	0.0592	.303 NS	108	51%
Romantic	9.9869	6	0.1252 NS	-0.1658	.053 NS	96	45%
Contemporary	5.2209	6	0.5158 NS	-0.1428	.149 NS	55	26%
Light Rock	8.5185	6	0.2025 NS	0.0143	.467 NS	36	17%

Summary of Analyses of Question Three:

Percentages indicated that the styles most studied were Classical, Baroque, Jazz, and Romantic. Contemporary was studied by approximately one quarter of the total sample.

The three analyses of Music/Non-Music student, Years of School Music, and Total Music showed some similarities in results, but several differences. Chi Square revealed that Baroque, Classical, and Jazz styles were significantly different in responses in the Music/Non-Music student and in Years of School Music, but only Classical and Jazz styles were significantly different in responses in the Total Music analysis.

In the Music/Non-Music student analysis, Spearman Correlation showed a positive significant relationship only in Romantic style, which seemed to imply that if one were a music student, it was more likely that one studied about Romantic more in school. Years of School Music analysis revealed no significant relationships. Significant negative relationships were noted in Baroque and Classical styles in the analysis by Total Music, implying that the more Total Music one had, the more likely one studied about Baroque and Classical outside of school.

Analysis of Question Four:

Would you like to learn more about this style of music if it were possible to do so?

1=Definitely do not want to learn more; 2=do not want to learn more; 3=possibly would like to learn more; and, 4=definitely would like to learn more.

Arithmetic Mean and Order of Preference

(See Table 15)

The order of preference indicates that the order in Question One is very similar to the order in Question Four for both the Music and Non-Music students. This suggests that one's preference for a certain style of music could perhaps lead one to seek further instruction or activities involving that style if it were possible to do so.

CHI SQUARE ANALYSIS AND SPEARMAN CORRELATION COEFFICIENTS

Music and Non-Music Student

(See Table 16)

When the responses of Music and Non-Music students were compared by the Chi Square, significance was noted in the following styles: Country and

TABLE 15

ARITHMETIC MEAN AND ORDER OF PREFERENCE FOR QUESTION 4
WITH A COMPARISON TO RESPONSES IN QUESTION 1

NON-MUSIC				MUSIC			
QUESTION 4		QUESTION 1		QUESTION 4		QUESTION 1	
STYLE	MEAN	STYLE	MEAN	STYLE	MEAN	STYLE	MEAN
Light Rock	2.649	Light Rock	3.313	Jazz	3.450	Jazz	3.613
Classical	2.603	Classical	2.916	Classical	3.375	Classical	3.550
Jazz	2.531	Baroque	2.863	Baroque	3.228	Baroque	3.525
Baroque	2.481	Jazz	2.832	Romantic	2.988	Romantic	3.262
Romantic	2.420	Romantic	2.682	Contemporary	2.800	Light Rock	3.262
Hard Rock	2.192	Hard Rock	2.603	Light Rock	2.787	Contemporary	2.815
Country	2.076	Country	2.443	Country	2.462	Hard Rock	2.738
Contemporary	2.015	Contemporary	2.115	Hard Rock	2.228	Country	2.734

TABLE 16					
Question 4					
CHI SQUARE AND SPEARMAN STATISTICS COMPARING MUSIC STYLE AND MUSIC STUDENT OR NON-MUSIC STUDENT					
STYLE	X ²	DF	P	Spearman	P
Country and Western	9.7773	3	0.0206 *	0.2024	.002 **
Baroque	30.5961	3	0.0001 ***	0.3636	.001 ***
Hard Rock	2.0401	3	0.5641 NS	0.0274	.347 NS
Classical	34.1486	3	0.0001 ***	0.4004	.001 ***
Jazz	53.3509	3	0.0001 ***	0.4845	.001 ***
Romantic	21.7726	3	0.0001 ***	0.2799	.001 ***
Contemporary	33.0513	3	0.0001 ***	0.3939	.001 ***
Light Rock	3.1017	3	0.3762 NS	0.0839	.113 NS

NS Not significant at .05 level

* sig. at .05 level

** sig. at .01 level

*** sig. at .001 level

Western, Baroque, Classical, Jazz, Romantic, and Contemporary. This revealed that the responses of the two groups of students were significantly different for these six styles.

Spearman Correlation revealed positive significant relationships between being a Music Student and wanting to learn more about Country and Western, Baroque, Classical, Jazz, Romantic, and Contemporary styles. This meant that if a student were a music student, he/she showed a stronger desire to learn more about each of these six styles of music.

Years of School Music

(See Table 17)

When the responses to Question Four were compared in Years of School Music, the Chi Square revealed significance in Country and Western, Baroque, Classical, Jazz, Romantic, and Contemporary styles. Spearman Correlation revealed a significant relationship between Years of School Music and Country and Western, Baroque, Classical, Jazz, Romantic and Contemporary styles.

Analysis by Years of School Music revealed almost identical findings to the previous analysis of Music

TABLE 17					
Question 4					
CHI SQUARE AND SPEARMAN STATISTICS COMPARING MUSIC STYLE AND YEARS OF SCHOOL MUSIC					
STYLE	χ^2	DF	P	Spearman	P
Country and Western	15.5780	6	0.0162 *	0.2373	.001 ***
Baroque	58.6302	6	0.0001 ***	0.4691	.001 ***
Hard Rock	8.7338	6	0.1891 NS	0.0483	.244 NS
Classical	51.1030	6	0.0001 ***	0.4376	.001 ***
Jazz	57.4441	6	0.0001 ***	0.4842	.001 ***
Romantic	40.6178	6	0.0001 ***	0.3183	.001 ***
Contemporary	41.7829	6	0.0001 ***	0.4299	.001 ***
Light Rock	6.3555	6	0.3846 NS	0.0944	.086 NS

NS Not significant at .05 level

* sig. at .05 level

** sig. at .01 level

*** sig. at .001 level

Student/Non-Music Student, showing that the more years of school music a student had, the more he/she desired to do further learning about the six styles of Country and Western, Baroque, Classical, Jazz, Romantic, and Contemporary.

Total Music

(See Table 18)

Chi Square revealed significant differences in the Baroque, Classical, Jazz, Romantic, and Contemporary styles, when analysed in terms of Total Music. Spearman Correlation indicated significant positive relationships between Total Music and Country and Western, Baroque, Classical, Jazz, Romantic, and Contemporary. This analysis revealed that the only variation from the Music/Non-Music Student and Years of School Music analyses, was that in the Chi Square, Country and Western did not appear as showing significant differences between the responses of those students with less Total Music and those students with more Total Music.

The analysis by Total Music revealed that the more Total Music a student had, the more he/she wished to do further learning about Country and Western, Baroque, Classical, Jazz, Romantic, and Contemporary

TABLE 18					
Question 4					
CHI SQUARE AND SPEARMAN STATISTICS COMPARING MUSIC STYLE AND TOTAL MUSIC					
STYLE	χ^2	DF	P	Spearman	P
Country and Western	11.0120	6	0.0880 NS	0.2059	.001 ***
Baroque	49.8468	6	0.0001 ***	0.4413	.001 ***
Hard Rock	9.8273	6	0.1321 NS	0.0655	.173 NS
Classical	42.9934	6	0.0001 ***	0.4171	.001 ***
Jazz	36.9668	6	0.0001 ***	0.3695	.001 ***
Romantic	39.1825	6	0.0001 ***	0.3718	.001 ***
Contemporary	35.1843	6	0.0001 ***	0.3963	.001 ***
Light Rock	1.6352	6	0.9500 NS	0.0842	.112 NS

NS Not significant at .05 level

* sig. at .05 level

** sig. at .01 level

*** sig. at .001 level

styles.

Summary of Analyses of Question Four:

It is noted that the three analyses by Music Student/Non-Music Student, Years of School Music, and Total Music revealed almost identical results, with Chi Square showing significant differences in Country and Western (in two of the three categories as noted above), Baroque, Classical, Jazz, Romantic, and Contemporary styles. Spearman Correlation, in all three analyses, revealed significant positive relationships in Country and Western, Baroque, Classical, Jazz, Romantic, and Contemporary styles. This implies that if one were a music student, one wished to learn more about these six styles. The more years of school music and Total Music one had, the more one wished to learn about these six styles.

Analysis of Question Five:

Do you think school music programs helped you to enjoy or appreciate this style of music? 1=definitely did not help; 2=did not help; 3=did help somewhat; 4=definitely did help.

Arithmetic Mean and Order of Styles

(See Table 19)

Classical was top of the list for both groups of students and Hard Rock was at the bottom. Other than that, the styles were quite different in the ordering.

All the means of the Non-Music students were close to the "Did not help" response. The results could indicate that the musical styles most commonly studied by Non-Music students in any general music courses in which they might have participated at any time (including elementary school), were Classical, Baroque, and Romantic. Jazz was probably helped by hearing concerts of the Stage Band. The very low placement of Contemporary suggested either that choral music is not prominent in school music programs, or, twentieth-century music is not prominent in school music programs, or, a combination of both of these factors.

The means of the Music students revealed that Classical and Jazz were equally helped by school music programs, followed by Baroque, Romantic, and Contemporary. The means of these five styles cluster around the "Did help somewhat" response. There is a suggestion here, perhaps, of a rather subdued response of music students to the help received in school music

TABLE 19
MEAN AND ORDER OF QUESTION 5.

NON-MUSIC STUDENTS		MUSIC STUDENTS		
1.	Classical	2.287	Classical	3.225
2.	Baroque	2.276	Jazz	3.225
3.	Romantic	2.159	Baroque	3.192
4.	Jazz	2.148	Romantic	2.813
5.	Light Rock	1.884	Contemporary	2.725
6.	Country	1.736	Light Rock	2.316
7.	Contemporary	1.729	Country	1.782
8.	Hard Rock	1.496	Hard Rock	1.544

programs.

CHI SQUARE ANALYSIS AND SPEARMAN CORRELATION
COEFFICIENTS

Music and Non-Music Student

(See Table 20)

Chi Square Analysis revealed significant differences in the responses between Music and Non-Music students in the following styles: Baroque, Classical, Jazz, Romantic, Contemporary, and Light Rock. Spearman Correlation revealed significant positive correlations of Music Student with Baroque, Classical, Jazz, Romantic, Contemporary, and Light Rock. This analysis by Music Student/Non-Music Student revealed that if one were a music student, he/she felt that school music programs helped him/her to enjoy or appreciate the six styles of Baroque, Classical, Jazz, Romantic, Contemporary, and Light Rock. The addition of Light Rock as a style helped by school music programs was noted as an interesting addition.

Years of School Music

(See Table 21)

Chi Square Analysis revealed that there were

TABLE 20					
Question 5					
CHI SQUARE AND SPEARMAN STATISTICS COMPARING MUSIC STYLE AND MUSIC STUDENT OR NON-MUSIC STUDENT					
STYLE	χ^2	DF	P	Spearman	P
Country and Western	1.4916	3	0.6842 NS	0.0075	.458 NS
Baroque	45.8048	3	0.0001 ***	0.4606	.001 ***
Hard Rock	1.3217	3	0.7240 NS	0.0415	.276 NS
Classical	44.9383	3	0.0001 ***	0.4632	.001 ***
Jazz	61.5850	3	0.0001 ***	0.5014	.001 ***
Romantic	26.6130	3	0.0001 ***	0.3327	.001 ***
Contemporary	48.7299	3	0.0001 ***	0.4750	.001 ***
Light Rock	11.2717	3	0.0103 **	0.2251	.001 ***

NS Not significant at the .05 level

* sig. at the .05 level

** sig. at the .01 level

*** sig. at the .001 level

TABLE 21

Question 5

CHI SQUARE AND SPEARMAN
STATISTICS COMPARING
MUSIC STYLE AND YEARS OF SCHOOL MUSIC

STYLE	χ^2	DF	P	Spearman	P
Country and Western	7.0558	6	0.3157 NS	0.0649	.177 NS
Baroque	56.6718	6	0.0001 ***	0.5174	.001 ***
Hard Rock	5.5380	6	0.4769 NS	0.0564	.209 NS
Classical	64.5483	6	0.0001 ***	0.5240	.001 ***
Jazz	57.0772	6	0.0001 ***	0.5039	.001 ***
Romantic	32.7306	6	0.0001 ***	0.3719	.001 ***
Contemporary	48.9386	6	0.0001 ***	0.4696	.001 ***
Light Rock	24.1124	6	0.0005 ***	0.2177	.001 ***

NS Not significant at the .05 level

* sig. at the .05 level

** sig. at the .01 level

*** sig. at the .001 level

significant differences in responses in terms of Years of School Music in the following styles: Baroque, Classical, Jazz, Romantic, Contemporary, and Light Rock. Spearman Correlation showed that there were significant positive correlations of Years of School Music with Baroque, Classical, Jazz, Romantic, Contemporary, and Light Rock styles. This analysis showed that the same six styles as revealed in Music/Non-Music student analysis were helped by school music programs.

Total Music

(See Table 22)

Baroque, Hard Rock, Classical, Jazz, Romantic, Contemporary, and Light Rock styles all revealed significance when analysed in terms of Total Music. Only Country and Western revealed no significance. Spearman Correlation showed a significant positive correlation between Total Music and Baroque, Classical, Jazz, Romantic, Contemporary, and Light Rock. Country and Western and Hard Rock showed no significance.

These results are almost exactly similar to the results of the Music Student/Non-Music Student and Years of School Music analyses. Hard Rock was added

TABLE 22

Question 5

CHI SQUARE AND SPEARMAN
STATISTICS COMPARING
MUSIC STYLE AND TOTAL MUSIC

STYLE	χ^2	DF	P	Spearman	P
Country and Western	1.6814	6	0.9466 NS	0.0662	.172 NS
Baroque	39.3604	6	0.0001 ***	0.3963	.001 ***
Hard Rock	12.4675	6	0.0523 *	0.1081	.060 NS
Classical	31.8855	6	0.0001 ***	0.3850	.001 ***
Jazz	29.5949	6	0.0001 ***	0.3634	.001 ***
Romantic	23.1240	6	0.0008 ***	0.2881	.001 ***
Contemporary	28.8991	6	0.0001 ***	0.3687	.001 ***
Light Rock	15.8273	6	0.0147 *	0.2035	.002 **

NS Not significant at the .05 level

* sig. at the .05 level

** sig. at the .01 level

*** sig. at the .001 level

to the styles showing significance in the Chi Square, but showed no significance in the Spearman Correlation. This could have occurred because many of the students in the highest category of Total Music were not in the highest category of Years of School Music nor in the category of Music Student. However, the conclusions from analysis by Total Music are almost identical to the other two analyses revealing that the more Total Music a student had, the more he/she thought that school music programs helped him/her to enjoy or appreciate the six styles of Baroque, Classical, Jazz, Romantic, Contemporary, and Light Rock.

Summary of Analyses of Question Five:

The three analyses showed great similarities in results. Chi Square showed significance in six styles in the Music/Non-Music student and Years of School Music analysis. The only two styles not showing significance were Country and Western and Hard Rock. Chi Square in Total Music showed significance in seven styles, excluding only Country and Western.

Spearman Correlation showed significant positive relationships in the same six styles, that is,

Baroque, Classical, Jazz, Romantic, Contemporary, and Light Rock in all three analyses.

SPEARMAN CORRELATION OF QUESTION ONE WITH EACH
SUBSEQUENT QUESTION IN EVERY STYLE

(See Table 23)

This analysis showed if there were significant relationships between enjoyment of a style of music and the responses to the other four questions on that style.

Correlation of Question One with Question Two revealed positive significant relationships in the Baroque, Jazz, and Light Rock styles, meaning, that the more a student enjoyed one of these styles of music, the more he/she tended to hear it in school. The significant negative relationship in Hard Rock suggested that the more a student enjoyed this style, the more he/she tended to hear it outside of school.

Correlation of Question One with Question Three revealed only significant negative relationships in Baroque, Hard Rock, Classical, Jazz, Romantic, and Contemporary styles. This finding revealed that the more a student enjoyed one of these styles of music, the more he/she studied it outside of school.

TABLE 23

SPEARMAN CORRELATION OF QUESTION ONE WITH EACH SUBSEQUENT
QUESTION IN EVERY STYLE

Style	Q 1 with Q 2		Q 1 with Q 3		Q 1 with Q 4		Q 1 with Q 5	
	Correlation	P	Correlation	P	Correlation	P	Correlation	P
Country and Western	0.0429	NS	-0.0144	NS	0.6972	***	0.2201	***
Baroque	0.1569	*.013	-0.2712	**	0.7399	***	0.3981	***
Hard Rock	-0.1296	*.033	-0.4445	**	0.7951	***	0.2921	***
Classical	0.1101	NS	-0.2414	**	0.7227	***	0.3645	***
Jazz	0.1829	**	-0.1947	*	0.7371	***	0.5039	***
Romantic	0.0364	NS	-0.2669	**	0.7775	***	0.4495	***
Contemporary	0.0279	NS	-0.2254	*	0.7846	***	0.5041	***
Light Rock	0.1727	**	0.0618	NS	0.4776	***	0.0754	NS

NS at .05 level

* sig. at .05 level

** sig. at .01 level

*** sig. at .001 level

Correlation of Question One with Question Four showed significant positive relationships in all eight styles, meaning that the more a student enjoyed the style of music, the more he/she wished to do further learning about that style.

Correlation of Question One with Question Five showed positive significant relationships in all styles except Light Rock. This meant that the more a student enjoyed Country and Western, Baroque, Hard Rock, Classical, Jazz, Romantic and Contemporary styles, the more he/she felt that the school music programs helped him/her to enjoy or appreciate these styles.

Summary of the Methods of Determining the
Statistical Findings:

An analysis of the findings was accomplished by means of the SPSS package on the Multics computer system at the University of Calgary. The three methods utilized were: the arithmetic mean to determine order of preference, Chi Square as the inferential statistic to determine differences, and the Spearman Correlation Coefficients to determine significance of relationships.

Chi Square and Spearman Correlation Coefficients were employed to analyse the data in terms of Music/Non-Music student, in terms of Years of School Music, and in terms of Total Music.

Spearman Correlation Coefficients were also employed to determine if there were significant relationships between the student's enjoyment of the style and where he/she heard the style, where he/she studied about the style, whether he/she wanted to learn more about the style, and whether he/she considered the school music programs helpful in assisting the enjoyment or appreciation of the style.

Chapter 5

SUMMARY, CONCLUSIONS, AND RECOMMENDATIONS FOR FURTHER RESEARCH

Purpose

The purpose of this study was to assess an affective objective of school music programs: the student will enjoy and appreciate many varied styles of music.

Review of the Literature

Values and appreciations are shown at the third level of the taxonomy of objectives in the affective domain, (Bloom). Affective objectives are often defined in curriculum guides (British Columbia). But, the question remains of whether those affective learning objectives are being accomplished (Applebaum-Hebert). The necessity of assessing objectives in the affective domain is stressed (Harbeck).

Some studies (Schuessler, Kelly, Cherrington, Williams, Sluss) determined that musical training had some effect on musical preferences, but their studies regarded musical training as only one of many variables causing those preferences. One study

(Archibeque) found that musical training seemed not to have an effect on preferences for contemporary music.

The plan of the present research to use actual musical samples was suggested by several studies, (Schuessler, Hevner, Long) as was the idea of using them in a fixed order. The method of questioning was determined after reference to many sources (Mager, Abeles, Poggio and Funk, Kuhn) and the method of scoring responses was developed after reference to other studies (Hevner, Long, Dixon).

Procedures

213 students from five randomly-selected senior high schools, four public, and one separate, in the city of Calgary, Alberta completed the questionnaire administered in February, 1986. Students were either in a senior music class or in a senior non-music class.

The information-gathering instruments consisted of a tape with a fixed order of musical selections, four of popular music, and four of art music, and, a nine-page questionnaire filled out by each student.

Each student was allotted a score on the first page of the questionnaire, and the answers to each subsequent page were recorded and compiled. The data gathered was then analysed by use of the SPSS package

on the Multics system at the University of Calgary. The statistical measures employed consisted of the arithmetic mean, Chi Square, and Spearman Correlation Coefficients.

Summary of Major Findings

Within the scope and limitations of this study, the order of the first three styles preferred by Non-Music students was found to be Light Rock, Classical, and Baroque. For Music students, the order was Jazz, Classical, and Baroque. There were found to be very significant differences between the responses of Music students and Non-Music students in five of the eight styles of music, Classical, Jazz, Baroque, Romantic, and Contemporary with Music students indicating stronger preferences for those styles. The students with more Years of School Music indicated the same. Analysis in terms of Total Music, determined by adding years of school music to years of private instruction, again showed that students with high scores in Total Music had stronger preferences for those same five styles.

Discussion:

The order of preference in Question One for Music and for Non-Music students was found to be very similar. The biggest surprise was perhaps the placement of Classical and Baroque in second and third place on both lists. The preference for Jazz, the top selection on the Music students' list, could have been influenced by the presence of many fine high school stage band programs in the city's schools. This finding tended to confirm what Cherrington found in his questionnaire, that the students preferred most the music they performed and created. More research should be done to determine the order of preference of music students in communities where stage bands are not as prominent.

Because the responses of each student were analysed three ways, Music/Non-Music, Years of School Music, and Total Music, it was possible to note any variations between the three analyses with some accuracy. Again and again, however, the three analyses indicated very similar reactions to each of the styles.

The similarities in the results between the analyses by Music/Non-Music student and Years of School Music, suggests that it is not intensity of music instruction, (that is, more musical activities

as measured by composite score in Years of School Music) that causes the differences in preferences, it is the fact that the student is participating in music at a senior level. This does not imply a cause-effect relationship, that is, because a student is participating in a senior music program, he/she will prefer many styles of music. To determine cause-effect, the other factors affecting preferences, socio-economic, psychological, and cultural, would have to be taken into consideration.

The complete student comments (Appendix A) gathered from the questionnaires provided a wealth of insight into factors affecting their preferences, including those of psychological, sociological, and educational nature.

The consistency of the analyses continued in Total Music. Here, a large number of students, previously in the low or middle category in Years of School Music or even in the Non-Music student category, were shifted into the highest category in Total Music. Even so, the differences in results were not great. Students who make a commitment to music as evidenced by their seeking musical instruction either in school or privately or both, reflect differences in preferences from those with no commitment to music.

But, is commitment to music necessarily caused by the instruction received, or, does a student commit himself to music and then receive instruction? The answer to this question is not easily discovered. What did become clear though, was that there was not much difference between the responses of students with average commitment and the students with high commitment to music study. The big difference in responses was found between students with low commitment to music instruction and students with average to high commitment. This corroborates, to some extent, what Sluss found, that increased musical background raised, in his case, test scores, especially beyond the second year of high school class participation. The students with average to high commitment, the two top categories in Total Music, significantly preferred five of the eight styles in response to Question One. This was corroborated by the findings of the Music/Non-Music student and Years of School Music analyses.

Familiarity with music does not necessarily mean an increase in preference as Schuessler found. This finding was confirmed in the results for Contemporary style. This music had been heard by most students but was still low in the order of preference. The

placement of this style leads to some questions. Is the study of twentieth-century music not prevalent in music programs or is the study of choral music not prevalent? Or, did the students find the use of Latin in the choral selection, novel and unpleasant? Perhaps the answer is, a combination of all three factors. There were 71 students (34% of the total sample) registered in the instrumental courses (Music 21 or 31). This number included both band and orchestra members. But, only 22 students (10%) were registered in the choral courses (Music 20 or 30). Of the total sample, 26% indicated they had studied Contemporary music. This style was first in the list as having been studied by Music students, but was sixth in the order of preference. This seems to confirm what Archibeque found, namely, that musical training seemed not to have had an effect on preferences for Contemporary music. Further research would have to be done to determine how students would respond to Contemporary style with many different ensemble variations and to choral music of many different periods before any conclusive results could be obtained.

The most variation in responses between the three analyses occurred in Question Three. The definition of

the word "study" could have led to some misunderstandings. "Study" to the students, seemed to imply private lessons on technique and interpretation of a style of music. "Study" was meant to imply theoretical, historical, and developmental knowledge about a style of music, as well as any study of technique and/or interpretation. Spearman Correlation in Total Music revealed significant negative relationships in Baroque and Classical styles meaning that the more Total Music a student had, the more likely it was that he/she studied these styles outside of school. From the results of the Spearman Correlation, it is inconclusive where the students "studied" (the meaning the researcher intended) about the styles of music, because the students probably assumed that "study" meant private instruction only. More research should be done to determine if the students believe the school music programs are presenting both the theoretical, historical, and developmental aspects of music as well as the performance aspects of music.

The responses to Question Four indicated that those students committed to music instruction also wanted to learn more about six of the eight styles. The Spearman Correlation of Question One with Question

Four confirmed that in all eight styles, the more a student enjoyed a style, the more he/she wanted to learn about it. The means of both Music and Non-Music students revealed very similar orders of preference in response to both Questions One and Four. However, the means were higher for the "enjoyment" response (Question One) than the "want to learn more about" response (Question Four), perhaps inferring that students were not quite as enthusiastic about "learning" as "enjoying". More research should be done into whether increased learning about a musical style lead to increased enjoyment as the findings of this present study indicated that increased enjoyment leads to increased desire to learn more.

The Non-Music students showed in the placement of the means in Question Four that they displayed far broader tastes for varied musical styles than would be expected if one believed "popular" notions that teenagers only like Rock 'n Roll. They were positively disposed to learning more about the three styles of Light Rock, Classical, and Jazz, as the means of these styles occurred above the mid-point. Two other styles, Romantic and Baroque, placed just a little lower. Educators, perhaps, should not assume that because a student does not participate in a performance-based

music course such as band, orchestra, or choir, that he/she is not interested in learning about music. A non-performance based music course should be available at the senior level which would allow students (including the 3% of the total sample identified as having absolutely no music instruction in their backgrounds) to learn more about music if they wish.

Spearman Correlation of Question One with Question Five indicated that students who enjoyed and appreciated seven of the eight styles, felt that School Music programs had helped them to do so. This would seem to question the conclusion of the Applebaum-Hebert report, that schools were doing an inadequate job of educating the young people to appreciate the performing arts. Further research is needed into ascertaining the musical preferences of total high school populations to determine the effect of the school music programs and to determine whether there is a need for music courses for those students who do not wish to perform, but who wish to be more knowledgeable about music.

Hypothesis:

Because the music students displayed significant positive preferences for five of the eight styles,

Baroque, Classical, Jazz, Romantic, and Contemporary, in response to Question One, the Hypothesis that "students presently enrolled in school music programs will display preference for more styles of music than students not presently enrolled in school music programs" is accepted and the Null Hypothesis that "there will be no difference in the number of styles of music preferred by students presently enrolled in school music programs and students not presently enrolled in school music programs" is rejected.

Implications for Further Research

It is recommended that this study be replicated in other centers, urban and rural.

It is recommended that further research be done into student responses to choral music, using more than one selection, perhaps incorporating choral music from the Renaissance, from the seventeenth, eighteenth, nineteenth, and twentieth centuries.

It is recommended that further research be conducted into student preferences for Contemporary music, with many different ensembles and genres represented.

It is recommended that further research be conducted into student evaluations of school music

programs in which they have participated.

It is recommended that a longitudinal study be devised whereby it would be possible to ascertain whether those persons identified as having strong preferences for certain styles of music would become active supporters of those styles by attending concerts of, and purchasing records or tapes of those styles, and, in general, confirming the responses indicated on a questionnaire such as was employed in this study.

It is recommended that this tape and the questionnaire (with some modifications) be used to replicate this study at the Grade Six, Grade Nine, and Grade Twelve levels to determine differences in preference as indicated by maturity.

It is recommended that research be done on music preferences of total high school populations to determine the effects of school music programs.

It is recommended that research be done to determine whether there is a need for non-performance based music courses at the senior level.

DISCOGRAPHY

1. Britten, Benjamin. War Requiem. Dir. William D. Hall. William D. Hall Chorale and Vienna Festival Symphony. Klavier Records, KS 544, n.d.

2. Chopin, Frederic. Etude Opus 10, No. 4. Pollini. Deutsche Gramophon 2530 291, n.d.

3. Haydn, Franz Joseph. Symphony No. 100 in G Major (Military). Dir. Antal Dorati. London Symphony. London Records, STS 15322, n.d.

4. Vivaldi, Antonio. Double Violin Concerto, Opus III, No. 8. I Musici di Milan. Philips 6768 009, n.d.

5. B. B. King. "Rainbow Riot." Blues 'n Jazz. MCA Records 5413, n.d.

6. Blondie. "The Tide is High." Chrysalis Records. CHE 1290, n.d.

7. Deep Purple. "Smoke on the Water." Made in Japan. WEA Records. 2WS-2701, n.d.

8. Willie Nelson. "Good Hearted Woman." Best of Willie Nelson. RCA Records. AYL1-5143, n.d.

BIBLIOGRAPHY

Abeles, Harold F.; Hoffer, Charles R.; and Klotman, Robert H. Foundations of Music Education. New York: Schirmer Books, 1984.

Alpert, Judith. "The Effect of Disc Jockey, Peer, and Music Teacher Approval of Music on Music Selection and Preference." Journal of Research in Music Education 30 (Fall 1982): 173-186.

American Council for the Arts in Education, Coming to Our Senses, Education and Americans Panel, David Rockefeller, Jr., Chairman. New York: McGraw-Hill, 1977.

Anderson, T. Jeffrey. "A Study of the Opinions of Students, Parents, Teachers, and Administrators Regarding Objectives of Choral Music Education in Kansas City, Kansas High Schools." D.M.A. dissertation, University of Missouri, 1983.

Archibeque, Charlene P. "Developing a Taste for Contemporary Music." Journal of Research in Music Education 14 (Summer 1966): 142-147.

Bates, Duane. "The Status of Music Education in 1969-70 in the Cities of Southern Ontario." Ph.D. dissertation, University of Illinois, 1972.

Berdie, Douglas R., and Anderson, John F. Questionnaires: Design and Use. Metuchen, N.J.: Scarecrow Press, 1974.

Bessom, Malcolm E., et al. Teaching Music in Today's Secondary Schools. New York: Holt, Rinehart, and Winston, 1974.

Bloom, Benjamin, et al. Taxonomy of Educational Objectives. Handbook I: Cognitive Domain. New York: David McKay Co., Inc., 1956.

Bloom, Benjamin, et al. Taxonomy of Educational

Objectives. Handbook II: Affective Domain. New York: David McKay Co., Inc., 1956.

Boyle, J. David, ed. Instructional Objectives in Music, National Commission on Instruction, Reston: MENC, 1974.

British Columbia, Department of Education Secondary Music Curriculum Guide. Victoria, British Columbia: Queen's Printer, 1980.

Brocklehurst, Brian. Response to Music--Principles of Music Education. London: Routledge and Kegan Paul, (1971).

Cherrington, Joseph F. "A Study of the Musical Values, Attitudes and Expectations of Selected Communities in Idaho and Utah." M.A. thesis, Brigham Young University, 1981.

Colwell, Richard. The Evaluation of Music Teaching and Learning. Englewood Cliffs: Prentice-Hall, 1970.

Colwell, Richard, ed. Symposium in Music Education: A Festschrift for Charles Leonhard. Champaign, Illinois: Crouse Printing, 1982.

Deihl, E. Roderick; Schneider, Michael J.; and Petress, Kenneth. "Dimensions of Music Preference: A Factor Analytic Study." Popular Music and Society 9, no. 3 (1983): 41-49.

Denisoff, R. Serge, and Levine, Mark H. "Youth and Popular Music: A Test of the Taste Culture Hypothesis." Youth and Society 4, no. 2 (December 1972): 236-254.

Dixon, Richard D. "Music in the Community: A Survey of Who is Paying Attention." Popular Music and Society 7, no. 1 (1980): 37-56.

Dixon, Richard D. "Suggested Scales for the Measurement of Musical Involvement and Genre Tastes." Popular Music and Society 7, no. 4 (1981): 223-244.

Ebel, Robert L. Essentials of Educational Measurement. Englewood Cliffs, N. J.: Prentice-Hall, 1972.

Farnsworth, Paul R. Musical Taste--Its Measurement and Cultural Nature. Stanford: Stanford University Press, 1950.

Federal Cultural Policy Review Committee. Report of the Federal Cultural Policy Review Committee. Ottawa, Ontario: Information Service, Department of Communications, Government of Canada, 1982.

Federal Cultural Policy Review Committee.. Speaking of Our Culture. Ottawa, Ontario: Information Service, Department of Communications, Government of Canada, 1980.

Federal Cultural Policy Review Committee. Summary of Briefs and Hearings. Ottawa, Ontario: Information Service, Department of Communications, Government of Canada, 1982.

Fox, William S., and Wince, Michael H. "Musical Taste Cultures and Taste Publics." Youth and Society 7, no. 2 (December 1975): 198-224.

Franklin, James O. "Attitudes of School Administrators, Band Directors, and Band Students Towards Selected Activities of the Public School Band Program." D.Ed. dissertation, Northwestern State University of Louisiana, 1979.

Getz, Russell P. "The Effects of Repetition on Listening Response." Journal of Research in Music Education 14 (1966): 178-192.

Goode, William J., and Hatt, Paul K. Methods in Social Research New York: McGraw-Hill, 1952.

Gridley, Mark C. "Clarifying Labels: Jazz, Rock, Funk and Jazz-Rock." Popular Music and Society 9, no. 2 (1983): 27-34.

Harbeck, Mary B. "Instructional Objectives in the Affective Domain." Educational Technology 10 (January 1970): 49-52.

Hargreaves, David J. "Preference and Prejudice in Music: A Psychological Approach." Popular Music and Society 8, no. 3-4 (1982): 13-18.

Hausman, Jerome J., ed. Arts and the Schools. New York: McGraw-Hill, 1980.

Hevner Mueller, Kate. "Appreciation of Music and Tests for the Appreciation of Music" in Studies in Appreciation of Art, ed. Ralph Leighton (Eugene: University of Oregon) IV, 6 (1934): 83-151.

Hevner Mueller, Kate. "Studies in Music Appreciation." Journal of Research in Music Education 4, (1956): 3-25.

Horniachek, Lonn. "Selected Factors Influencing Students to Remain in High School Band Programs." M.Mus. thesis, University of Calgary, 1981.

Hornyak, R. R. "An Analysis of Student Attitudes Towards Contemporary Music." Council for Research in Music Education 8 (Fall 1966): 1-14.

Hyman, Herbert. Survey Design and Analysis. New York: Free Press, 1955.

Jorgensen, Estelle R. "A Critical Analysis of

Selected Aspects of Music Education." Ph.D. dissertation, University of Calgary, 1976.

Keeves, J. P. Some Attitude Scales for Educational Research Purposes. Hawthorn, Victoria, Australia, 1974.

Kelly, David T. "A Study of the Musical Preferences of a Select Group of Adolescents." Journal of Research in Music Education 9 (Fall 1961): 118-124.

Klotman, Robert H. The School Music Administrator and Supervisor. Englewood Cliffs: Prentice-Hall, 1973.

Kuhn, T. L. "Instrumentation for the Measurement of Musical Attitudes." Unpublished paper presented at the College Music Society Annual Meeting, San Antonio, Texas, October 19, 1979, cited by Boyle, David J.; Hosterman, Glenn L.; and Ramsey, Darhyl S. "Factors Influencing Pop Music Preferences of Young People." Journal of Research in Music Education 29 (Spring 1981): 47-55.

Landon, Joseph W. Leadership for Learning in Music Education. Costa Mesa: Educational Media Press, 1975.

LeBlanc, Albert. "Outline of a Proposed Model of Sources of Variation in Musical Taste." Bulletin for Council of Research in Music Education 61 (Winter 1980): 29-34.

LeBlanc, Albert, and Cote, Richard. "Effects of Tempo and Performing Medium on Children's Music Preference." Journal of Research in Music Education 31 (1983): 57-66.

Lee, Blaine N., and Merrill, M. David. Writing Complete Affective Objectives: A Short Course. Belmont, California: Wadsworth Publishing Co., 1972.

Lehman, Paul. Tests and Measurements in Music. Englewood Cliffs: Prentice-Hall, 1968.

Leonhard, Charles, and House, Robert W. Foundations and Principles of Music Education. New York: McGraw-Hill, 1959.

Long, Newell H. "A Revision of the University of Oregon Music Discrimination Test." D.Ed. dissertation, Indiana University, 1965.

Mager, Robert F. Developing Attitude Toward Learning. Palo Alto: Fearon Publishers, 1968.

Orlich, Donald C. Designing Sensible Surveys. Pleasantville, New York: Redgrave Publishing Co., 1978.

Poggio, John R., and Funk, Patricia E. The Effects of Response Mode and Format on Responses to Affective Measures. ERIC Document Reproduction Service, ED 139833, 1977.

Ray, Thomas Addison. "The Construction of a Scale to Measure Attitudes of College Freshmen toward their High School Music Group Experiences." D.Ed. dissertation, School of Education, Indiana University and Ball State Teachers College, 1965.

Reimer, Bennett. a Philosophy of Music Education. Englewood Cliffs: Prentice-Hall, 1970.

Remmers, H.H. Introduction to Opinion and Attitude Measurement. Westport, Connecticut: Greenwood Press, 1954.

Rubin-Rabson, G. "The Influence of Age, Intelligence, and Training on Reactions to Classic and Modern Music." Journal of General Psychology 22 (April 1940): 413-29.

Schuessler, Karl F. "Social Background and Musical Taste." American Sociological Review 13. no. 3 (June 1948): 330-335.

Skipper, Jr., James K. "Musical Tastes of Canadian and American College Students: An Examination of the Massification and Americanization Theses." Canadian Journal of Sociology 7, no. 1 (Spring 1975): 49-59.

Sluss, Jack Haerr. "High School Senior Attitudes Toward Music." D.Ed. dissertation, Colorado State College, 1968.

Sudman, Seymour, and Bradburn, Norman M. Asking Questions--Practical Guide to Questionnaire Design. San Francisco: Jossey-Bass Publishers, 1983.

Thesaurus of ERIC Descriptors. Phoenix, Arizona: Oryx Press, 1984.

Wapnick, Joel. "A Review of Research on Attitude and Preference." Bulletin for Council of Research in Music Education 48 (Fall 1976): 1-20.

Wiebe, G. D. "A Comparison of Various Rating Scales used in Judging the Merits of Popular Songs." Journal of Applied Psychology 23 (1939): 18-22.

Williams, Robert O. "Effects of Musical Aptitude, Instruction, and Social Status on Attitudes Toward Music." Journal of Research in Music Education 20 (Fall 1972): 362-369.

Wilson, Margaret J. "The Aims and Objectives of the Secondary School Music Programs of Ontario: An Assessment." M.Mus. thesis, University of Western Ontario, 1979.

Wing, Herbert. Tests of Musical Ability and Appreciation. Cambridge: University Press, 1968.

APPENDIX A

Complete Student Comments

These student comments were taken directly from the questionnaires. They have not been edited. The first ones are general comments about the questionnaire and music programs. Then, the comments about each selection are presented, divided into music student comments and non-music student comments.

General Comments:

School music programs were grotesque.

School does not help people to appreciate music directly, but it teaches you to consider options before trashing them aside.

It is very difficult to relate to these different styles of music generally.

Music lessons in school are very basic compared to elsewhere.

School system seems to disagree with trendy things.

If you want to know the truth, all of my school music programs were completely useless.

Generally, different types of music would have been better, such as heavy metal, punk, reggae, folk, etc. Half of the music was classical and if you have never studied Classical music, you cannot really tell the difference. High school students tend to follow trends than musical appreciation.

I don't think you covered each musical style.

By now you must have noticed I like all kinds of music. Your program was very enjoyable. Good luck in what you are attempting to do.

I'm a person who really likes the orchestra. I'd love to go to them, but I'm never informed on when or where they are.

A talented classical musician can find employment until he can no longer play but a pop musician is usually only a fad--says something about the music. Sorry--that's totally irrelevant, but I felt like saying it anyway.

I like listening to music, but I hate taking background information about it. I could care less! I would just like to sit and enjoy it.

All my school music programs only dealt with modern music. I had to learn classical music appreciation from my mother.

This (Haydn) is a kind of a music which I feel always has to be appreciated. A taught appreciation is felt to be a false appreciation.

Music programs do not relate to what you like or dislike.

School music programs have only taught me how to play music, not appreciate it.

Country and Western:

"Good Hearted Woman"--Willie Nelson

Music Student Comments:

To like this type of music it depends on where you are from and your parents and friends. Some of this music is very good.

I am into country because I've listened to it most of my life.

The playing of the instruments is very good. The style is not good.

It's relaxing but also has a up beat.

The music is good. Very danceable, but I don't like the man's voice. (Willie Nelson?)

Willie is a good partier. Great party tunes.

Good choice! Country music really gets ya' going!!!

Hick Music

I like Waylon and Willie, not much more C & W.

I particularly do not enjoy this style of music.

Country is not my idea of wonderful music, although it's not like I despise it.

Honky Tonk!

Not bad music but I do not care for it myself. Music is only as good as how you see it.

Country music or bluegrass is not really something introduced in school music programs but the instrumental was very interesting and can be enjoyed to some extent.

Not as bad as most country music, but not great.

I enjoy this type of music--gets me in the spirit of the Stampede.

Yee Ha!!

It makes you feel like dancing or clapping along.

Willie Nelson? For all those country bumpkins out there! My mom listens to country music like that. Yuck!

I enjoy this because of my parents. They always listen to country.

Too basic for the drums. No challenge.

It's nice to listen to country music for a change instead of Rock music.

I grew up listening to this style of music.

The singing was the bad part, not the instrumental.

My dad listens to this kind of music. Some I can handle, but then there is others.

Did it have to be Willie Nelson?

Funky Country, no doubt!

I cannot be taught to appreciate this type of music.

Willie baby!!

I hate country!!!!!! Turn it off.

Yuck! This music is too twangy for me.

Twangy guitars, bad singers and mouthorgans aren't a very good style.

Non-Music Student Comments:

I never did and never will like western music. It's not in my bones.

I think this would be appreciated by an older group of people (Mom or Dad.)

This music is quite enjoyable when you listen to it, but if you hear it too much, you can get sick of it easily.

I really hate country and western music.

Very Funny!

Country music doesn't interest me. I find no meaning in it.

I like Willie Nelson.

It reminds me of the Calgary Stampede. Normally I don't like country music, but during the Stampede, it's nice because it brings about a fun atmosphere.

Know very little about the study of music--only listen for enjoyment.

Pretty good.

Parents play it in car all the time, learn to get used to it, still no big fan of it!

Very upbeat--probably fun to party to.

My father and his brothers play this type of music.

I find country and western somewhat mindless.

No style, didn't take any effort or artistic creativity to produce, crude almost.

I believe country music is far too cluttered with sound.

I hate country music! I hate guys that have long hair and sing country music.

Music to get depressed over.

This music is fun, but I wouldn't listen to it for leisure.

Willie Nelson is a good country singer, but it's not exactly my type of music.

Country--very hokey.

I find this music difficult to concentrate with.

Nice beat. Something everyone can relate to.

The music my parents listen to.

I really can't get into this style of music!

Although Willie Nelson is one of the best, country music never appealed to me at all.

I'm sorry, but Yuck! The talent it takes to make such music is minimal!

Too much of a story to listen to and too annoying and monotonous to listen to for a good deal of time. Gives me a headache.

This is music you are exposed to in your home because your parents like it.

Makes you want to tap your feet and bounce.

Baroque

Double Violin Concerto in A minor--Vivaldi

Music Student Comments:

Bach or Vivaldi?

I would rather play this type of music than just listen to it being played.

I like this music because it adds a nice ring to things.

This takes great skill and I honor someone who can play this.

It's very easy to relax to.

Symphonies are just great. They should put strings in the school band. I've always wanted to play the cello or violin. I've always been intrigued by this kind of music.

No drums.

It sounds like a piece from a ballet or a musical, so I didn't mind it.

This kind of music doesn't appeal to me.

Really enjoy classical.

I feel the classics should be heard only when nothing else is around to do.

Listening to band has helped me appreciate it. My parents' appreciation has helped me appreciate it more than anything else.

We played the piece.

Love baroque style.

This music is totally relaxing and stimulating.

Bach? Handel? I love Baroque music.

This is my favorite style of music. The school program has helped me to appreciate this music; because I play in the orchestra in and out of school.

I really listen for certain instruments--very enjoyable.

Beautiful! Very expressive--requires great talent. String section predominates.

Very bright and contrasting. Leaves you in a good mood.

More "Head Phone" tunes; all right.

Like the harpsichord parts; string instruments dominate; very rhythmic.

This style of music makes me think back to medieval times for we did study it in Social Studies and I appreciate it more.

Much depth, must learn to appreciate.

C'mon play the Crue! Judas Priest!

This is the best type of music that I like.

Violins were great.

Non-Music Student Comments:

This type of music would be good for homework, but not with partying.

I occasionally like this style of music if I'm in the right mood.

Needed to study some for handbells.

I think if this type of music had ballet or a dance to it, then it would be more appealing.

I listen to this style of music quite frequently in my spare time. I find it helps me study more effectively.

I think this type of music is enjoyable, soft and soothing.

This type of music is enjoyable late in the evening. At night, I either like hard rock or classical music. It depends what kind of mood I'm in. I took ballet lessons to this music. It was

great.

I don't hate it. It is OK sometimes, but I prefer other types of music.

I'd listen to this probably on a rainy Sunday afternoon.

It sounds nice.

Do not like this music at all.

Very relaxing

I do enjoy classical music--it is really fantastic music. It has a lot of feeling and life in it. It is a challenge to play and interpret.

I learned to appreciate it more at the Philharmonic Orchestra in Calgary.

I think that classical music lessons base their teachings on this type of music.

Boring. (Good for middle age people.)

This is a beautiful way to express yourself, sheer talent is shown through classical styles of music.

You can tell that someone with talent, more than talent produced this, product of a genius.

It makes you realize the composers and performers talents--peaceful but also passionate.

I greatly enjoy classical music. I find it very relaxing.

Depending on mood, I can or can't listen to it. Today I could.

There is always room for classical music in life. It helps you to be more creative.

Music was refined and shows an expert's control over instruments. Makes the music enjoyable.

I use this music for therapy. It calms me down.

This is one type of music I cannot stand. It does nothing for me at all.

I don't mind this music when it is used in movies, but I don't really enjoy sitting and listening to it for a long time. Listening to it for a while isn't that bad.

This style of music is a beautiful art form, but I don't enjoy listening to it.

Heard mostly in films, not my style not too bad though. Wouldn't be my first choice.

Music to feel restless over.

I sometimes like to listen to this. I don't mind it at all. It's quite relaxing and cultural.

This type of music is soothing.

Classical--no words.

It's too mellow. Not definite beat, not good for dancing.

Does not apply to my age.

It's very relaxing.

Not for me, but it's not too bad.

Very depressing music. Can't listen to it for very long.

Drab, too mellow for me.

I like a wide variety of music and classical is one type. (But don't tell my friends--just joking).

Sometimes this style of music is good to listen to, but it depends on my mood.

Lovely harmonies in the piece.

I find it beautifully relaxing, peaceful, but happy.

If this is baroque (or something like it), it's more interesting than most pieces of that time.

Relaxing and well composed.

It keeps me interested long enough with changes so I am not bored. Can enjoy just to listen to while doing other things. Not in a concert.

This sounds like Vivaldi.

A million times better than Deep Purple.

Smooth. Different instruments combined well.

Hard Rock

"Smoke on the Water"--Deep Purple

Music Student Comments:

Smoke on the Water by Deep Purple--the original heavy metal band.

Only some songs in this style are good.

This type of music you have to almost acquire a liking for it.

This is cool music especially at parties.

This style of music is not appreciated enough just because of the artist's looks. It is great.

Trash.

I don't like screaming like in hard rock or heavy metal. I like old rock 'n roll (Elvis Presley style).

I don't see any meaning to this style of music. It hurts my ears.

The man doesn't know how to sing. The music doesn't go together well. It sounds like the guitarist is just doing scales. The rhythm guitarist is monotonous--just like the music.

Deep Purple is great. Ian Paice is a great drummer. I play lots of Purple.

This is your best choice so far! Guitars in this song are great!!

Head Banger Music.

Rock & Roll is here to stay.

This music would probably be played at a party.

It's banger music and I don't like it. Although I hear it because some of my friends listen to it.

There is not much to learn from this type of music. Instrumentals are not easy and it is a catchy tune, but so much of it is definitely enough.

All styles of music can be appreciated or enjoyed. It depends on what mood I'm in, I can enjoy this music too.

Yech!

Not music.

Deep Purple--as a general rule, I hate heavy metal, but I think maybe its one redeeming song--I've heard this one a lot since I was about 4 years old--I have older brothers--catchy tune. Heh, heh.

I listen to music like this as much as possible because I enjoy guitar and it is based on energy.

I don't like the brashness of the electrical guitar.

Gross! Made for heads! No feeling or emotion.

Good choice of Rock. Classic Rock 'n Roll. Vintage!

Party music.

Study of the basic rock pattern grooves; not a bad song; style repeats and repeats.

It was okay to listen to once in a while, but it was getting a little too close to being Heavy Metal!

I think they need a new lead singer.

I like music. This is just noise, trash. I feel sorry for the people who think of it as music.

I want to hear the music, but not necessarily learn about it.

This music should be taken and banned off the face of the earth. That would be the best thing for mankind.

Love it love it

School music tries to veer you away from this kind of music.

Heavy metal has little musicality.

As I have a deep loathing for music such as this, nothing within absolute rationality could even begin to make me want to listen to this let alone appreciate it.

Like bang your head !!! Bunch of noise, I don't call this music.

Energetic

Guitar was disgusting

Non-Music Student Comments:

Deep Purple is one of my favorite bands and Rock 'n Roll rules! It's all I listen to.

This type of music is way too hard to listen to.

This type of music is my favourite music and I enjoy it the most, at home or out partying.

I really enjoy metal sometimes.

School would be a better place if people played this more often.

I'm not really into this music. It doesn't appeal to me at all.

This music is O.K.

Contemporary music dealt with in band class helped to peak (pique) my interest in "hard rock".

I love hard rock! It's really good because it helps get you active and in a good mood unlike some country music which tends to make one sad or mellow.

I listen to it sometimes, but it gives a headache, so I usually turn it off.

Too loud

Enjoy Heavy Rock. Go to all concerts that come to town. Van Halen, Motley Crue, Scorpion, Kiss.

I do not like this kind of music although often the Guitar playing can be good.

I definitely do not enjoy this kind of music--It gives me a headache.

Teachers don't believe in this kind of music being taught.

My head is going to explode!

Violent way of expressing music. Yuckick!!!
Outdated.

Keeps you entertained.

Conflicting and confusing sound, not pleasing at all.

Once in a while I can listen to it, only on weekend nights.

The seventy styles of music give one a feel of rebellion and expression of the people in that time.

The music starts the blood pumping, makes you want to move.

My goal in life is not to become a head banger.

I can handle this.

My father listened to this type of music, sometimes, when I was very young, so I really don't mind it.

Definitely not into heavy metal, too loud, too much electric guitar, doesn't sound like anything but noise.

Good music to get the adrenalin going.

Bang on! I do not like this music as it's yelly and hard.

Gives you a headache.

Close to the worst.

Heavy Metal--monotonous.

Some interesting uses of rhythm.

Hard rock--good at parties.

Okay, less hard beat.

I find this type of music somewhat annoying.

Not my style but it's not something I wouldn't listen to.

Not as depressing as (2, Baroque) but pretty close.

Hardly music!

I find this very obnoxious music!

"Smoke on the Water" is a rock & roll classic. Deep Purple have a substantial talent.

The music program here seems to focus primarily with the "quiet refinement" of music. This is loud and harsh music. Some people could say it was obnoxious.

Yuck!

I like old heavy metal better than new. It has much more guitar skill.

I liked it because it is rock and roll and it will never die.

If it's supposed to be a song--where are the

words or why can't we hear and understand them.

Personally, I don't care for heavy metal (beat, musicians, or lyrics, as I believe it is an insult to music in general.)

Good at times but boring after long periods of listening. Must be played loud.

Yuck, I think not.

This is a classic.

Rock on!!!

Classical

"Military Symphony"--Haydn

Music Student Comments:

This is a soothing musical piece.

This gives me a sense of happiness and to be all cheery. It reminds me of dancing because we used something close to this.

The music is very pleasant to listen to. It is a great art.

Beautiful music. I get so relaxed when I hear this music. Very well orchestrated.

Symphonies are just great.

I enjoy music like this when it's in a musical show.

Only high class people enjoy this kind of music.

The music has a good tempo and would be good for relaxing or baking.

Listening to our concert band, though not being in it helped me appreciate this music. I think it's wonderfully and brilliantly composed and I like it, but not to listen to all the time.

All the types I buy, feature this type of

arrangement.

It is liked through the centuries. It will never die out or disappear. You cannot say that about most of today's music or groups. Their names will not be known 100 years from now.

Mozart?

Great. This style of music is beautiful.

Mozart? I play in an orchestra, so I really enjoy orchestral musique. (esp. to play it).

The contrast between the whole orchestra and the flute solo or duet is really good.

I want to know about the intricacies of this music so that I can understand it better from the perspective of being a performer and a listener.

It is very peaceful, moving music. It makes you feel good and alive.

Probably of the Baroque period--great contrasts in volume.

Very relaxing! Good easy-listening music.

Great "Head phone" music.

Very nice song, like the different movements and the dynamics.

Very relaxing music, a good break from pop.

Is this a Baroque piece? It's very beautiful.

I enjoy this music because its style has a sort of story behind it that is quite relaxing to listen to.

I find classical to be relaxing, and am presently studying classical guitar.

Strictly listening enjoyment for me, wouldn't wanna' learn it.

Its good tunes if you feel like relaxing and letting the cosmic vibes flow through your body and letting it take you into your mind.

You hear this kind of music in cartoons.

This is the best.

Enjoyable

Non-Music Student Comments:

My mom listens to this music so I have learned to enjoy it somewhat.

I find this piece of music enjoyable. It has a touch of class.

Playing this type in school helped me learn more and really perfect my playing.

It's okay, very delicate, and moving. Music should be heard at a concert but not in your car.

Great!

I hate it!

The ballet, seems like it tells a story.

I know there's a meaning to all music like this.

Beautiful soft music, full of feeling and light and clever.

Classic Music--very reminiscent of England.

Beautiful

Thought provoking, moods change rapidly, exciting and pleasant.

Only personal listening do I enjoy classical music.

At night I can listen to this music. I do sometimes.

Classical music helps one to relax mainly i.e. to fall asleep.

This music is pleasant to listen to. Listening to it makes images in your mind.

Very beautiful, but does not suit my tastes.

Much more mellow than (3, Hard Rock). More enjoyable, too.

Music for operas only.

I like the way this music flows. It's also quite invigorating..

This is the longest I've listened to this kind of music.

Instrumentation somewhat too massive.

Not very enjoyable.

I don't enjoy this kind of music.

Very complex and uplifting

It's not bad, but not quite my style.

More boring music.

Very beautiful, and artistic music; I find it thought-provoking.

Boring, dull

There are times when I like to listen to this sort of stuff.

I believe the music program would be very good in helping to enjoy and appreciate this music more.

Because I often go to ballets--I have become accustomed to this type of classical music.

It is beautiful music but not really all that interesting to listen to.

Can't have any feel for this music--may be OK for a very short times to listen to or with a story acted out to the music, but I don't like it by itself listening to it.

In concert band, I appreciated the skill to make the sound flowing and different volume accurate and

uniform.

Again Wonderful!!!

Music changes tempo quickly and many times.

Jazz

"Rainbow Riot"--B.B. King

Music Student Comments:

This type of music helped me enjoy the sax.

This music is pleasant to listen to. It gives a feeling of happiness and fun loving.

I don't ever listen to this because I don't have anything like it, but it gives me a sense of happiness when I'm down.

This is very good. It would be great to know more about this kind of music.

Right on!

There's something about the style of jazz that I don't like.

Ya, catsss!

I think the music was pretty jazzy.

I'd never really played music like this until I was in Jazz Band, so that really helped me appreciate it.

Stage Band helped this.

I'm in Jazz Choir. A Jazz lover.

These are "cruisin" tunes.

I prefer a small ensemble jazz group like Dave Brubeck to this "stage band" sound.

I do enjoy listening to this music and can appreciate the talent involved in playing it, but would enjoy it more if I knew more about it.

Very "50's". Great dance music! Great music to "jam" to!

Jazz and Funk will never go out of style.

Great chart!!! Good Trumpets.

I love jazz, but the selection was poor.

I do enjoy this style of music for I do play in a jazz band.

Sounds like a possible theme song. (Good guitar!)

Some parts are good. Others should be buried!

Wow! Great Music!

Have been interested in jazz for a while, but did not play until school jazz band.

Non-Music Student Comments:

Hearing a lot of this music in movies also helps.

Good pace to it. Sometimes it could be good, not usually though.

They wouldn't teach this style of music in a school.

This seems a little outdated. Reminds me of cheap Las Vegas scenes.

Too brassy, loudish, tacky.

Big Band sound and Blues is a good music and for certain moods.

Totally hate this style of music.

Rhythm and Blues like the "Blues Brothers" and Jazz is O.K., but not something you would want to be exposed to a lot.

Anyone who likes this is a liar!

Jazz! Right on! "Hyper" music fun to watch and do dance numbers to.

Too musically inclined for me! Too many instruments.

This is fun music. Jazz isn't my favorite, but sometimes I like listening to it.

Some of this style I enjoy; it is usually poorly done.

Catchy tune.

Okay for elderly people

Total rubbish, extremely dissatisfying.

Very "up" music, makes you want to get up and dance or something, puts you in a good mood.

I really enjoy the upbeat to this style!

I despise jazz. Although I find this somewhat more tolerable than some more modern sounding jazz. I've always found jazz unmusical and self-indulgent.

The music program here does not go into this style of music as far as I know. Almost too many instruments doing too many things.

The problem with this piece is that it mixes a few styles, some I like, some I don't. Generally though, I like it.

Would enjoy this music much better to watch live performances rather than simply listening.

Played in stage band and regret I had to drop the course when I changed schools.

Very good music selection.

This is TV and movie music, like the kind you hear on Channel 4.

Good beat. makes you feel like dancing.

Romantic

Etude Op. 10, No. 4---Chopin

Music Student Comments:

I play piano and would like to learn more about it.

I like this music because I would like to play this music someday.

I appreciate that the person is very talented but I do not like it.

Again I enjoy this classical music. I really enjoy concert pianists.

I play the piano. I love to hear people play it other than myself. Classical relaxes me. When playing I feel it releases a lot of anxieties or emotions. I myself play classical.

Again no drums, so I don't want to learn more, but I liked the pianist's capabilities.

Not very good working music.

I play piano so I like listening to it to learn, but not as just leisure music.

Unreal!

Piano lessons were the only place where I came in contact with this.

I can appreciate the music, but I don't love it.

I have opportunity to hear some good pianists at Academy of Music (MRC). I'm liking piano more and more.

It sounds like the background music to a black and white film.

The school music program doesn't put much emphasis on piano; but because I study the piano outside of school, I can really appreciate this music.

Great virtuosity is displayed--probably of the classical period 1750-1825.

Mostly interest piano players.

I enjoy working with instrumental music for concert bands a great deal more.

Very difficult piece, good pianist, very enjoyable.

I already enjoyed this music although it was "uncool" to do so.

This style of music is quite interesting, especially to my piano studies.

Music with just one instrument is boring (no variation of sound).

Can appreciate the talent involved.

I find piano uninteresting. I would rather have a full orchestra.

Too much classical in the test students begin to lose interest.

Non-Music Student Comments:

Appreciate the talent, but not the music.

The music is entertaining to the right person.

Contemporary music dealt with in school music programs do not allow for solos, piano or otherwise.

I get bored by this music. It is annoying because of the changing levels of tone and volume.

It simply bored me. There's no interest in it. I find it very repetitive.

Bark, Yuk!

It's too depressing.

Heavy, concentrated, deep.

More enjoyable to see someone playing this or to actually play it than to listen to.

This is too complicated for school courses to teach so they wouldn't get full appreciation. It took

me 7 years before I appreciated this kind of music.

I find orchestra music much more enjoyable than piano solo.

Piano music can be good when you're in the same mood as the music displays.

I'm not a real fan of the piano. In fact, I think it's a foolish form of expression.

Music seems cluttered. One finds it hard to picture in the mind.

A piano concerto? I'd rather listen to something else.

Instruments are nice but style is disgusting.

Music with dominant piano is jerky, not really relaxing.

Not very good!!

Very intriguing piece.

No music is bad, so this music is good, but good for someone else!

Boring!!! I don't like it!

Dull, boring

I enjoy the style but not when it's only played with a piano.

Although I appreciate the immense skill necessary to play like this, it doesn't appeal to me personally.

If I had gone into piano or even taken some musical course at this school, I would be able to appreciate it even more.

I love almost anything done on the piano. Especially technically difficult pieces.

Love it!

I like piano music very much and have always

wanted to play piano.

Sounds too monotonous--no tune.

This music can be whatever picture you want. It can tell a story or just be there. Can be many things to different people. I love it!

Wonderful!!!

Contemporary

"Dies Irae" from War Requiem--Britten

Music Student Comments:

Enjoy brass, not singers especially.

I enjoy this type of music.

Some of the music alone is all right, but not the vocal parts.

This is a type of music which an older group would listen to more rather than a younger person.

This type of music isn't something I would listen to especially with people around unless I were to study it.

The best part of the piece was the instruments. Did not like the singing.

This is music. Everyone should listen to it. I do.

Once in a while I go to opera to listen to singers, because they do have very good voices. (They don't scream).

If there was no vocal, I would not have liked this piece as much.

This type of music makes me uneasy, almost upset.

I don't mind opera. I like listening to the music more.

School helped me learn more about the music part

than the singing.

You have to understand to appreciate it. Most people don't like classical because they think of it as old fashioned (Only old people like it.) because they do not understand the difficulty in this type of music. It takes years of study. To write such music takes a great deal of intelligence and talent.

Instrumentalists are excellent. Very interesting to listen to technically, the style of singing is intriguing. The effect it creates together with the music is very impressive.

Neat intervals!

I love the low register of this particular piece--also its drama, starkness.

I used to play the french horn and I really enjoyed the brass opening. I think I would be more inclined to listen to a total instrumentated piece although I loved the singing.

I can't enjoy opera without seeing it. It has no method for conveying its story to me, or creating images in my imagination--"It must be seen to be believed."

This music is very exciting to me as a choral student. I enjoy the fast tempo and the use of staccato notes.

I enjoy this kind of music! I could listen for a couple of hours!

Great brass section--conversation. Sounds of thunder.

The music program definitely helped me appreciate this type of music.

Good music, definitely hard to perform.

Where can I find it and what is the name of it?

I enjoy the vocal more than instrumental.

Sounds like a Requiem. I like music sung in

Latin.

It would take more understanding of the music to appreciate it.

Definitely strange!

I can appreciate the music. I wouldn't want to listen to it at a party or nothing.

I was enjoying it a lot until the vocals came in.

I definitely enjoyed it a lot until the vocals came in.

May I inquire what language they are speaking in?

It's really weird!!!!!!

Ug! Don't like it.

This is cool music.

Like classical very much, but I somewhat dislike choirs.

Couldn't understand voice.

Non-Music Student Comments:

It sounded like something out of a Star Wars movie (I don't like Star Wars).

Opera is a little much to handle when you're used to other music, but I might be able to enjoy it at times.

Not into it.

This style of music makes me think of war, death. It's depressing.

This piece of music is O.K. Not as good as the classical pieces.

All my school music programs never incorporated both classical music and vocals together.

It reminds me of a Mexican western movie,

operetta, or an opera. I don't much like this type of music.

It's odd music--I don't like it.

Wasn't really a song, more like a military anthem, or movie soundtrack.

Boring, not entertaining, no action zzzz!

Reminds me of war time music--the beginning (Men at battle).

I'll listen to it but I don't usually go out of my way to learn it. Some operas however I do enjoy.

It's hard to listen to because it isn't pleasing to the ear at all--kind of depressing.

The kids don't hear music like this. They only hear themselves play which might turn someone off. I sang this kind of music in Choir.

Quiet Satanic material.

I don't understand it, so it tends to bore me.

The images created are both uniform and change rapidly.

Different music. It's a good change of pace once in a while.

I cannot stand this type of music unless it's the background music of an Omen movie, or a Star Wars movie.

Music is sickening. It makes the mind wander. No concentration on the music.

I use this music in my therapy session to release tensions.

I do not like this music but maybe if I knew more about it, I would enjoy it more, or at least learn what they're meaning.

What is this!?

Help! Help! The Russians are coming!--Sounds

like something from a Walt Disney movie.

Boring and choir-like, yuk.

Chanting, words indistinguishable, definite rhythm, sounds like charging or marching song of medieval army.

Good performance.

Do not enjoy it. It's not singing to me.

Don't understand the music.

Definitely not my kind of music.

Definitely not for me!

I don't do opera music, it's too hard to listen to it for any longer than about five minutes.

Put me to sleep.

I like this style--a little, not much.

I do not enjoy opera!

I believe this type of music is an acquired taste.

The piece was quite powerful, although I'm not specifically a fan of this type of music.

If I had taken some music courses at this school, I would have been able to enjoy it more. Very powerful music.

I like music like this, but not this specific song--too dramatic for me.

Our school often puts on musicals, which have helped me to enjoy this type of music.

I enjoy the musical style, the piece was possibly somewhat lacking, but still enjoyable.

It was the instruments I enjoyed but not the singing.

This is non-familiar because of school not introducing it. I feel they just do basic what you

want--not enough variety.

I have only recently begun to like "classical-type" music. A friend introduced me to it. I assume this piece is from an opera.

Excellent music ruined by vocals.

The music makes you feel emotional (not just happy).

Light Rock

"The Tide is High"--Blondie

Music Student Comments:

I thought we were supposed to be listening to music.

Good song, good music.

This type of music gives a sense of freedom.

I think she has a great voice and it's great music.

Not bad.

A good song to listen to but not to sing in school--i.e. choir.

I enjoyed this music 3 or 4 years ago.

Easy listening. Simple music (enjoyable.) Nothing technically difficult about it either instrumentally or vocally.

Stupid lyrics. Personally, it does not take much skill to sing a song that has a range of about five notes.

The best part of this song happens before the singer sings.

I HATE IT I HATE IT I HATE IT I HATE IT
icky--it's too commercial, saccharine. The kind of contemporary music I listen to is on CJSW--more

original, less commercial.

School music programs tend to not give credit to "new" music, but, it is just as enjoyable as "classical".

I like rock, but not out of date rock.

With school, you tend to study the classics and jazz with Stage Band. I have never heard Prep music in school as a subject before.

I think that the school music program has helped as far as realizing what is actually musical about the song.

Good song, nice beat, rhythms.

Indifferent to this style.

Generally, pop rock is too simple and sometimes somewhat boring.

Non-Music Student Comments:

More for the younger generation.

This is the style of music I enjoy listening to at a party or something.

Blondie--this piece of music is entertaining.

We analysed this particular song in Jr. High band class. I've also always liked Blondie.

This is probably the best type of music. You can understand the words! It is mainstream soft rock. Most people are happy with this due to its enjoyable and danceable beat.

More common kind of music, that is--played on radio stations.

It's okay, like its up and alive, makes you feel like dancing!!

Not a fan of Blondie. Too preppish, too slow, would go to her concert if paid.

Schools don't teach music like this in classes.
I appreciate almost any kind of music.

Rhythmic, good beat, but can be somewhat boring
if heard too much.

This type of music is nice to listen to, but
that's all.

Music is fun to dance to. Gets the blood
moving. Makes you want to dance.

You can't fool us...this is Debra Harry! She's my
idol. I love Blondie!

Song is outdated; I liked it at one time, but not
much anymore.

Blondie! Well, not exactly "with it", but, I'd
rather listen to this than some of that classical
stuff.

Lots of good beat, good instruments, good singing.

I don't like this particular song, but the style
I like; danceable.

Rhythmic, move to it, stimulating.

Contemporary soft rock.

Structurally well organized; melody, balance, and
harmony, as well as performance style not liked.

Good beat, foot tapping music.

Finally, one I really like, but you can do better
than this.

Totally outrageously pathetic.

Best of all--not my style now, but was a few
years ago!

More modern than the others, easier to listen to
for a longer time.

Good beat.

I enjoyed the reggae-type background of the song;

Debbie Harry also has a very nice voice.

I probably would have been able to enjoy this music even more if I had taken some music courses.

The style, aside from the Blondie image, is very interesting due to the rhythms.

This song is done by an artist who used to be popular about 4 years ago. So, it is more or less outdated.

I feel this can be a type of background music that you really don't have to go into deep thought about. You can take it in your stride.

Not a boring type of music. Lively beat.

February 1986

Dear Parents:

I would like to have your son/daughter participate in completing a questionnaire which forms an important part of my research for my thesis at the University of Calgary.

The purpose of the research is to determine preferences of a random sample of high school students in Calgary.

Completing the questionnaire will entail answering questions about preferences for school subjects, and about music background. It will also include listening to short samples of music, and answering questions about the samples.

Anonymity of student responses is guaranteed. There are no risks involved. If you have any questions, please do not hesitate to call me at 220-6579 or 220-5376.

Thank you very much,

Yours sincerely,

Louise Karlsson

Louise Karlsson
Graduate Student
University of Calgary

Parent Consent Form

I, the undersigned, consent to have my son/daughter _____
(Name of Student)

complete the questionnaire.

I am aware of the aims and methods of the research, the nature of student involvement, and that there are no risks to the student.

At any time during the administration of the questionnaire, the student may withdraw without penalty, and the investigator has the corresponding right to terminate the student's involvement.

Date _____ Signature _____

February 1986

Dear Student:

I would like to have you participate in completing a questionnaire which forms an important part of my research for my thesis at the University of Calgary.

The completing of the questionnaire entails answering questions about preferences in school subjects, and about music background. It will also include listening to short samples of music, and answering questions about the samples.

The anonymity of your responses is guaranteed. In no way is this questionnaire to be considered a test. There are no risks involved.

At any time during the administration of the questionnaire, you may withdraw without penalty, if you so wish. Also, the investigator has the corresponding right to terminate your involvement if deemed necessary.

Thank you very much,

Yours sincerely,

Louise Karlsson

Louise Karlsson
Graduate Student
University of Calgary

I have read the preceding information and agree/do not agree to complete the questionnaire. (Indicate which)

Signed _____ Date _____