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## High School Musicians' and Non-musicians' Listening Preference for Authentic Versus Transcribed Musical Excerpts

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HIGH SCHOOL MUSICIANS' AND NON-MUSICIANS'  
LISTENING PREFERENCE  
FOR AUTHENTIC VERSUS TRANSCRIBED  
MUSICAL EXCERPTS

A Thesis

Submitted to the Graduate Faculty of  
Louisiana State University and  
Agricultural and Mechanical College  
in partial fulfillment of the  
requirements for the degree of  
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in

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by

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## Table of Contents

	Page
LIST OF TABLES.....	iii
ABSTRACT.....	iv
INTRODUCTION.....	1
REVIEW OF LITERATURE.....	8
METHOD.....	18
RESULTS.....	29
DISCUSSION.....	42
REFERENCES.....	56
APPENDIX.....	60
A: LOUISIANA STATE UNIVERSITY IRB EXEMPTION FORM.....	60
B: PARENTAL PERMISSION FORM.....	61
C: CHILD ASSENT FORM.....	62
D: MUSICAL SELECTION EXCERPTS.....	63
E: PARTICIPANT QUESTIONNAIRE #1.....	64
F: LIKERT SCALE/ COMMENT BOX SHEETS.....	65
G: PARTICIPANT QUESTIONNAIRE #2.....	67
H: BIBLIOGRAPHY OF MUSICAL RECORDINGS.....	68
I: PARTICIPANT COMMENTS DURING LISTENING TASK.....	69
J: PARTICIPANT COMMENTS AFTER LISTENING TASK.....	88
THE VITA.....	95

## **List of Tables**

1. Instruments Played by Study-Participants.....	19
2. Participant Music Listening Preferred Genre (N = 80).....	21-22
3. Number of Instances Musician and Non-musician Participants Chose Each Number on the Likert Scale.....	29
4. Musician and Non-musician Overall Preference Ratings.....	30
5. Musician and Non-musician Preference Ratings – Band vs. Orchestra.....	31
6. Musician and Non-musician Preference Ratings – Authentic vs. Transcribed.....	32
7. Musician and Non-musician Preference Ratings – Authentic vs. Transcribed (Band vs. Orchestra).....	33
8. Number of Musician and Non-Musician Comments within Comment Classification: During Listening Task.....	34
9. Number of Musician and Non-Musician Comments within Comment Classification: After Listening Task.....	38
10. Number of Participant Comments per Classification Category: Overall.....	41

## **Abstract**

The purpose of this study was to (a) determine high school musician's and non-musician's preference for authentic and transcribed orchestral and band recordings, and (b) examine participant perceptual responses regarding reasons for preference. Therefore, the following research questions guided this investigation: (a) To what extent do musicians' and non-musicians' preference ratings of paired musical selections (one played by band and one played by orchestra) differ when rated on a Likert scale after listening? and (b) What are the reasons for preferring one excerpt type over another?

The participants were musicians ( $n = 40$ ) and non-musicians ( $n = 40$ ) in grades 9-12. The participants listened to 30-second music excerpts: two authentic works for band, the orchestral transcriptions of those two authentic works for band, two authentic works for orchestra, and the band transcriptions of those two authentic works for orchestra. The participants were given 20 seconds between selections to rate their level of music preference on a Likert-type scale after they listened to each example. At the end of the listening-task, participants completed a short questionnaire designed to determine reasons for preferring certain selections.

Results of Mann-Whitney *U* Test analyses determined no significant differences between high school musicians' and non-musicians' musical preference ratings. Participant comments were coded and divided into five themes: (a) Connection to Personal Experience, (b) Specific Musical Aspects, (c) Emotions/Moods/Feelings, (d) Instrumentation Preferences, (e) Nonspecific Preferences. The coded comments were analyzed and the findings revealed that non-musicians had a tendency to connect the excerpts to personal experiences more than musicians, while musicians tended to describe excerpts with more specific musical terms during the listening activity.

## Introduction

Two popular mediums in the large ensemble instrumental realm of classical music are wind bands and orchestras. These types of ensembles are often seen in K-12 schools and as professional organizations. First group musical experiences, for many children, entail performing as a part of a band or orchestra. These types of experiences occur in and outside of the school system and day. Typically, in the United States, students participate in band or orchestra as a part of the regular school day whereas in other areas of the world, music lessons and ensembles are often something children participate in outside of the school day. While many students of music continue playing or participating in music-making of some kind throughout their lives, many take in music through listening or some such other means. The histories of the orchestra and the wind band provide important information to better inform this current trend in music education.

The orchestra began to gain popularity in the mid to late 16<sup>th</sup> century with Gasparo de Salo's established form of the violin as well as Claudio Monteverdi's composition for forty players to accompany his opera, *Orfeo* (Fennell, 2009). Twenty years later, the outline of the modern orchestra became apparent in Monteverdi's composition of the opera, *The Combat of Tancred and Clorinda* (2009). During the eighteenth century, orchestras were smaller than the orchestras of today, rarely having more than 25 performers. The nineteenth century saw an increase in the size of orchestras as newer instruments were developed and previously used instruments were improved. The increase in size made the ensemble into what we know today as the symphony orchestra (Burkholder, Grout, & Claude, 2006).

Orchestras have been in existence longer than wind bands. The true point of the wind band's origin came about 200 years after Monteverdi's instrumentation (2009). Various chamber groups for wind instruments existed for many years. A combination of historical occurrences

helped to develop the wind ensemble of today. These occurrences include the development of the wind section in the symphony orchestra as well as composers' (such as Richard Strauss, Hector Berlioz, Richard Wagner, and Igor Stravinsky) advancements in writing more complex and exposed parts for such wind instruments. Over time, various composers steadily increased the use of wind instruments in symphony orchestras, and also began experimenting with newer sounds. "The processes of departure from classical string traditions described above were not developed either for the deliberate purpose of altering the strings or for developing the winds. This transition in the development of the orchestra, like all transitions which preceded it, came about because the composer desired it," (2009, p. 22).

Wind bands developed similarly to orchestras over time. The consistency in the manufacturing of wind instruments by notable instrument technicians like Theobald Boehm and the invention of wind instruments like the saxophone also played important roles in the history of the advancement of wind instruments (Clappé, 1911; Fennell, 2009; Goldman, 1961). Military bands came about as a direct result of wars due to their capability of louder volumes than strings, and the popularity of these ensembles for outdoor concerts soon followed (Clappé, 1911). Large ensemble bands continue to be seen today, as well as their refined and evolved form: the wind ensemble.

The wind ensemble came about at The Eastman School of Music in 1952. Frederick Fennell, the conductor of the Eastman Wind Ensemble, developed his instrumentation of 45 or fewer musicians as a way for wind instrument players to have individual responsibility through more soloistic playing (Fennell, 2009; Goldman, 1961; Holvik & Whitwell, 1976). Fennell also believed it was "possible to perform, with but few exceptions, all of the great music written for wind instruments dating from the 16<sup>th</sup> century through the years," (Fennell, 2009, p. 58). The

goal of the wind ensemble was artistic expression and not necessarily only for entertainment like previous concert bands (Goldman, 1961).

Orchestras have a longer history of literature composed for them possibly due to the fact that the medium is much older than that of the wind band. However, wind bands today receive a large influx of literature and have since the middle of the 20<sup>th</sup> century. Many claim that this is because bands have more of a tendency to perform newer works as opposed to orchestras due to the fact that it is a newer medium (Holvik & Whitwell, 1976; Reed & Trachsel, 2011).

Orchestras stereotypically are very rooted in performing classic works, and it is a rarity for orchestras to have concerts promoting new music regularly (Holvik & Whitwell, 1976; Huizenga, 2013; Husa, 2004; Reed & Trachsel, 2011). In terms of orchestral works, some composers claim that audience members shy away from newer music because of how much they love older symphonies. It has also been said by the same composers that there is not as much of a demand for new orchestra literature as there was in even the early 20<sup>th</sup> century (Huizenga, 2013).

Prior to the surge in composition of wind band literature, bands commonly performed transcriptions of classic orchestral works in an attempt to play “quality” works in their medium and because there were fewer options for bands as far as original literature was concerned (Bordo, 2001; Knight, 2007; Reynolds, 2008). While there is a plethora of authentic literature available for the world of the wind band today, many bands still perform orchestral transcriptions. Playing transcriptions of orchestral works enables wind bands to perform a wider variety of literature from the past. This also gives opportunities to wind band musicians to experience classic orchestral literature without learning a string instrument or performing in an orchestra (Knight, 2007).



Transcriptions of works date back to the time of Johan Sebastian Bach, who was known to “transcribe his works for several groups of instruments or from one solo instrument to another.” (Bordo, 2001, p. 42). There have always been “purists” throughout history who reject the idea of transcribing authentic music from one performance ensemble to another (Bordo, 2001; Brixel, 1997; Knight, 2007). Arrangements of folk, orchestral, and other musical works are seen in band method books at all levels. These are particularly seen as melodies (with or without accompaniment) in beginning band method books, and chorales or melodies with accompaniment in intermediate to advanced method books (Lautzenheiser, Higgins, Menghini, Lavender, Rhodes, & Bierschenk, 1999; Skornicka, 1936; Williams & King, 1997). Popular arrangements include “*Ode to Joy*” from *Symphony No. 9 in D Minor, Op. 125* by W. A. Beethoven, *Hot Cross Buns*, and various chorales by J. S. Bach. Orchestral works like “*Ode to Joy*” by Beethoven being transcribed for beginning band are not direct transcriptions of large orchestral works, and much is taken away from the authentic works. The elaborate accompaniment is typically taken away for the sake of appropriate music for student learning growth. The key is typically in F or Bb, a common beginning key for band students. Recognizable melodies like “*Ode to Joy*” can be great for beginners at all ages to help to further student interest in instrumental knowledge for band.

The topic of authentic and arranged music is a subject of debate with many musicians and music educators. In terms of wind band literature and transcriptions for the medium, Brixel states: “the main argument against transcriptions and for original wind music is or was based on the fact that adaptations, as professional and perfect as they may be, principally exclude a real progress in the concerned musical field,” (1997, p. 5-6). Brixel also mentions two arguments against transcriptions for band: transcriptions seem to trivialize the authentic works and are

mistakenly looked upon as non-serious imitations of the authentic works (1997). For example, recently, this topic of debate occurred as a personal experience. The overall message was that authentic works played by authentic instruments were preferred by the masses. As a saxophonist, I have performed many transcriptions since the saxophone is typically a non-traditional orchestra instrument (Clappé, 1911; Epstein, 1995; Fennel, 2009). This led me to question the difference between listening to an authentic orchestral work versus the performance of the same work transcribed for band, assuming that the band transcription differs from the authentic orchestral version only in instrumentation. Bordo (2001) discusses the idea of orchestral transcriptions. This is illustrated in the final paragraph of his article in *The Instrumentalist*:

“If we take the time to educate students to love classical music, some of them will gravitate to local symphony orchestras, either as performers or as part of the audience. If we avoid all transcriptions of orchestral music, our students will not be prepared to enjoy or understand the mainstream of classical music. I sincerely believe we have a responsibility to play the very best of the original works for band. I hope that others will agree that we also have an equal responsibility to educate band members about the wider world of classical music by performing the very best orchestral transcriptions for band.” (Bordo, 2001, p. 48)

I feel that my overall education in music was enhanced due to my experience in performing wind band transcriptions of high-quality orchestral works, and while I agree wholeheartedly with Bordo, I understand that many people do not. This disagreement is due to a number of factors. In the history of large ensembles, full wind bands are a newer medium compared to orchestras as mentioned earlier, with the exception of small chamber groups (wind octets, brass ensembles, etc). Because of this, the wind band’s initial repertoire consisted primarily of orchestral transcriptions, which led to the belief that “band is a second-class ensemble” because only “lesser” (or rather, newer) composers wrote for the medium prior to the start of the 20<sup>th</sup> century (Bordo, 2001; Epstein, 1995; Reed & Trachsel, 2011; Reynolds, 2008). In the United States particularly, there are far fewer professional wind ensembles than there are

professional orchestras. Although many military bands exist, professional wind ensembles are seen far less frequently. Perhaps this is due to the newness of the wind band, and its primary placeholder in the college setting as opposed to orchestras. Orchestras are plentiful in the college setting as well as the professional setting. Wind band experts like Husa (2004) and Reynolds (2008) along with advocates like Epstein (1995) believe that over time wind ensembles become as professionally prevalent like orchestras, but it will take that time to pass for these things to happen.

Karel Husa (2004) believed that there is not much of a difference between the world of the wind band and the world of the orchestra in his article published on NewMusicBox.org:

“I guess the status of an orchestra is still somehow more important than a band, but I don’t think it’s true. Orchestras have become professional and the wind ensemble groups are not. Also, people have to pay to get into the concert of an orchestra, while bands play for free. But, while there are great virtuosi in orchestras and we have magnificent orchestra concerts, that doesn’t mean that the bands don’t play as well or that band performances could not be as good as an orchestra’s.” (Husa, 2004, p. 1)

It should also be noted that composing for band has been said to be no more challenging than composing for orchestra, according to Husa, who has regularly written for both ensembles (2004). Like Husa, some composers have had their works for band transcribed for orchestra. This is less commonly seen, but is still perhaps important information to consider. I would imagine that some people heavily invested in the band world could potentially be frustrated with an orchestra performing “their works” as some people heavily invested in the orchestral world appear to get frustrated with a band performing “their works.”

With all of this in mind, it is understandable to see why some people may believe that band is subservient to orchestra, and vice versa. I can understand that one’s experience in the world of music could lead them to believe things differently. But what about simply listening to these works performed by the different ensembles? Is there a difference in preference for

orchestra or band works among masses of people? How about in the difference of an orchestral work and it's transcription for band, or a band work and it's transcription for orchestra?

For many years, music preference has been investigated and studied in numerous ways. For example, Albert LeBlanc synthesized a theory based around this subject (LeBlanc, 1982). He was the first person to present musical preference in theoretical form, summarizing his interactive theory of music preference: "Music preference decisions are based upon the interaction of input information and the characteristics of the listener, with input information consisting of the musical stimulus and the listener's cultural environment." (1982, p. 63).

This theory is explained in an 8-level figure describing the sources of variation in music preference: Level 8 entails the influential information (media, peer group, authority figures, etc), which is vital to the functioning of the theory. Levels 7, 6, and 5 represent intervening variables (physiological enabling conditions, basic attention, current affective state), which act as a filter for preferential decision-making. Level 4 encompasses the comparatively stable personal characteristics of the listener like personality, sex, musical ability, and memory. Level 3 is the processing of the listener's brain. Level 2 is a representation of decision-making in how the listener chooses to make a judgment (preferential decision, heightened attention, further necessary exploration, etc). Lastly, Level 1 symbolizes the behavior of the listener who has made a definite preference decision: rejection, acceptance, request for repetition of the stimulus, or heightened attention. The listener always freely selects Levels 2 and 1, and a preference decision will be made when the listener feels that enough input information is obtainable (LeBlanc, 1982). This theory is helpful in identifying confounding variables that could otherwise generate contradictory results. The first step in identifying these variables is consulting the research literature in terms of Level 8: influences on musical preferences.

## **Review of Literature**

### **Nonmusical Influences on Musical Preferences**

Nonmusical influences such as authority figure bias, majority consensus, race, sex, and teacher approval and disapproval have been found to have an effect on the musical preferences of participants (Brittin, 2013; Droe, 2008; Furman & Duke, 1988; Killian, 1990; Morrison, 1998; Radocy, 1976). Radocy (1976) found that biases of authority figures could make a difference in undergraduate student judgments of classical composition performances. This two-part study involved experiments of performance and preference. Undergraduate students were placed in three groups of varying bias levels: no bias, moderate bias, and strong bias. False information pertaining to the performer or the composer was provided prior to the listening task. The results of the experimental groups as opposed to the group that did not receive any authority figure bias showed a significant difference in judgment. Participants typically sided with the preferences of authority figures.

Like authority figure biases, a majority consensus has also been shown to have a similar effect on undergraduate students' preferences (Furman & Duke, 1988). Two experiments were completed in which subjects listened to two paired versions of popular music excerpts and two paired versions of orchestral music excerpts. Excerpts differed in pitch and/or tempo. After participants listened and chose a favorite, other individuals specifically planted in the experimental groups announced their favorite out of each pair of excerpts. In general, individual preferences for unaltered versus altered music excerpts were less consistent for orchestral music than for popular music. There was no significant difference found between music and non-music majors' preference for popular music when the planted individuals verbally provided their input, but there was a difference in the non-music majors' preference for the experiments pertaining to

orchestral music. The researchers surmised that because they may not have been as familiar with those works, the majority consensus might have affected participants' answers. They concluded that collecting data from large group situations in which students answer in front of other students might not foster truthful answers in terms of individual preference.

Nonmusical factors relative to elementary and junior high students that have been found to have an effect on their musical preferences is race and sex of a performer (Killian, 1990). Using the video of "U.S.A. for Africa: We Are the World," Killian (1990) had junior high students watch the 16 different popular singers and select their favorite solo and performer. Killian found that students primarily chose models that were the same race and sex as themselves, and this was particularly true for the male students.

Race was also shown to have an impact on nonmusical preference. Morrison (1998) compared preference responses of white and African-American junior high students to the ways they listened to American jazz music. One group listened to the music, a second group listened to the music with a picture of the performer, and a third group listened to the music with a picture of an incorrect performer of a different race than the actual performer. White subjects tended to prefer white performers. African-American subjects tended to select white performers when it was only music, African-American performers when the picture of the performer was provided, and African-American performers when the incorrect performer's picture was provided. The participants were attracted to "their own" music and felt a sense of identity when a performer of the same race was shown with the music heard (Hedden, 1981; Morrison, 1998).

Brittin (2013) had elementary students listen to excerpts of vocal and instrumental music in various styles and languages, and found that students preferred versions in their native language, which is consistent with Morrison (1998) in that participants typically prefer music of

their own culture. It was also noted that girls preferred female performers and boys preferred male performers, similar to the findings of Killian (1990).

Another factor found to influence students' preference was teacher approval and disapproval of music. Droe (2008) investigated the effect of teacher approval and disapproval on middle school band students' preferences of music rehearsed. Middle school band students ( $N = 440$ ) were assigned to various rehearsal conditions over five rehearsals containing approvals and disapprovals of pieces being rehearsed. The results indicated that the treatment conditions had significant effects on the students' preferences. Ratings from the approval treatment conditions were higher than those from the disapproval treatment conditions. The disapproval treatment conditions negatively affected the students' preference ratings. Droe concluded that the learning environment might affect the music preferences of students as well as how the students learn in class.

### **Familiarity**

Familiarity has also been shown to affect the musical preferences of various age groups (Hargreaves, 1984; Peery & Peery, 1986; Schubert, 2007; Shehan, 1985). In one study, Hargreaves (1984) investigated the effects of repeated exposure on the likeability of music in two experiments on adult listeners. Members of adult education classes and undergraduate students from a psychology class were tested in the first experiment. In a three-hour class session, two pieces of music were played (an easy-listening piece and an avant garde jazz piece) at the beginning, middle, and end of class. After listening, the participants reported how much they liked or disliked the pieces on a Likert scale. The easy-listening piece was generally more familiar to the group, and had a higher rating upon the first hearing than the avant garde jazz piece. However, with each hearing, the avant garde jazz piece increased in both familiarity and

liking. The second experiment was conducted using undergraduate students that met three times in one week for 20 minutes. Three pieces of music were played for them (a popular piece, a classical piece, and an avant garde jazz piece). Participants reported how much they liked or disliked the pieces on a Likert scale. The order of familiarity was as follows: popular piece, classical piece, and then the avant garde jazz piece. The results were mixed for the second experiment, but an increase in preference level occurred in the classical piece after each time the students listened.

Schubert (2007) examined the influence of emotion, locus of emotion, and familiarity on the musical preferences of various adults ranging from age 19 to 91. Subjects rated their internal locus to music (how the music makes them feel – happy/sad, aroused/sleepy, level of emotion in the music), their opinion of the external locus to music (how the music is expressed – happy/sad, aroused/sleepy, how emotional the music was), and their preference for and familiarity with five Romantic works on a Likert scale. The findings showed that familiarity was an important predictor of enjoyment, and that “felt emotion” (internal locus) was a more valuable predictor of enjoyment than “expressed emotion” (external locus). Overall, the listeners preferred “felt emotion” to be well-matched with “expressed emotion.”

Preschool and elementary school children have also been studied. One study investigated the effect of extended exposure to classical music on children’s musical preferences (Peery & Peery, 1986). A pre- and post-test were given to see if there was a difference in six classical pieces and two popular songs over 10 months. Students liked all of the works played for them during the pre-test. The experimental group of preschoolers then received weekly training over 10 months in classical music listening while the control group did not. The post-test results showed that the control group’s preference for the classical music declined while the



experimental group's preference for the classical music showed no difference. For the two popular songs, however, both groups liked both songs again as measured in the post-test. Peery and Peery concluded that exposure, repetition, and reinforcement can affect the musical preferences of preschool students. Shehan (1985) examined the transfer of elementary students' preference from taught pieces of non-Western music to untaught pieces of the same genre. Traditional African, Japanese, Hispanic, and Asian Indian songs were taught to the students over five weeks. A pre- and post-test listening exam was given to the students that included non-Western music as well as current popular music and Western classical music. 6 of the 12 non-Western music selections used in the tests were taught to the students. Musical preferences were determined using a Likert scale. Current popular music was the preferred musical choice of the elementary students overall, but there was a significant difference in preference between the taught and untaught non-Western selections in the post-test results. The taught pieces of the unfamiliar non-Western music were preferred to the untaught pieces of non-Western music, and there was no transfer of preference to the untaught pieces of non-Western music.

### **Musical Characteristics in Preference**

Music listening preferences based on music characteristics such as style, genre, tempo, performance medium, dynamics, and pitch have been investigated (Brittin, 2000; Burnsed, 1998; Geringer, 1976; 2010; Geringer & Madsen, 1987; Greer, Dorow, & Randall, 1974; LeBlanc, 1979; 1981; LeBlanc, Coleman, McCrary, Sherrill, & Malin, 1988; LeBlanc & Cote, 1983; LeBlanc & McCrary, 1983; Sims, 1987). In one such study, style preference was examined in children in nursery school through the sixth grade (Greer et al., 1974). Findings showed an increase in preference for rock music and attention span during listening as grade level increased.

Leblanc also conducted a number of studies on musical preference dealing with musical characteristics (LeBlanc, 1979; 1981; LeBlanc et al., 1988; LeBlanc & Cote, 1983; LeBlanc & McCrary, 1983). Some of these characteristics included genre, style, tempo, and performing medium. In one such study, fifth graders' preferred easy-listening popular music over 15 other genres (LeBlanc, 1979). In a later study, fifth graders' preferred faster tempi, as well as their favorite music style, which was strongly related to their preference of instrumental music over vocal music (LeBlanc, 1981). Tempo was found to be more influential than performing medium as a preference determinant for fifth and sixth graders (LeBlanc & Cote, 1983). Finally, faster tempi were preferred by various age levels in traditional jazz music at four differing tempi (LeBlanc & McCrary, 1983; LeBlanc et al., 1988).

Much like Leblanc, Sims (1987) investigated the effect of tempo on the music preference of children in preschool through fourth-grade. Ten recorded works with varying tempi by Beethoven and Mozart were used. Subjects listened to the excerpts, and then reported whether they preferred the fast excerpts, the slow excerpts, or had no preference. The faster tempo/preference relationship was positive and significant at every grade level except for kindergarten.

Perceived tempo is another factor that has been investigated in conjunction with style as an influence on children's music preference (Brittin, 2000). Subjects in second through sixth grade listened to varying styles of music, similar to Leblanc (1979). However, newer styles of music (hip-hop, heavy rock shuffle, samba, bluegrass, piano chords, hully gully, funk) were included due to the fact that this study was conducted 21 years later. Students listened to 10 musical examples of electrical keyboard sequenced accompaniments and identified their preference for and perception of each selection's tempo on a Likert scale. All of the selections

were performed at the same tempo, but results showed that the students perceived a piano piece consisting primarily of chords to be much slower than the other styles. Hip-hop, heavy rock shuffle, and samba styles were most preferred while polka, march, and bluegrass styles were least preferred overall.

Another characteristic that has been investigated in the context of music preference is dynamics in relation to music preference (Burnsed, 1998). Elementary school students ranging from grades 1 to 5 listened to two versions of 10 folk songs, one with dynamic expression defined as volume increases and decreases with the rise and fall of melodic contours, and one without dynamic expression. The results indicated that the majority of the participants preferred the dynamically expressive versions of 6 of the 10 folk songs.

Popular music preferences by fifth graders through college students and the factors that influence their decision have been examined (Boyle, Hosterman, & Ramsey, 1981; Geringer & Madsen, 1987). While socioculture variables were originally hypothesized as being an important factor in music preference decisions, this particular research showed that this was not the case. Melody, mood, rhythm, and lyrics were found to be the most important reasons why this large group of subjects preferred certain popular songs. Geringer and Madsen (1987) altered the pitch and tempo of popular music excerpts and had students denote which of the two versions of the excerpt they preferred: an altered version and an unaltered version. There was also a third option that enabled the students to select if they liked both versions the same. The “like the same” category was marked significantly more than either version category, but the unaltered versions was preferred more than the altered versions.

Preference studies pertaining to aspects of recorded orchestral music have been conducted (Geringer, 1976; 2010). Tuning preferences of undergraduate and graduate students in

music were examined. Participants listened to ten 30-second orchestral excerpts on an audio tape player that allowed the subjects to alter the tuning using a speed control knob on an audio tape player. Overall, the students preferred pieces sharper than their original key (Geringer, 1976). In a similar study, both tempo and pitch were altered (Geringer, 2010). Undergraduate and graduate music students listened to five fast and five slow orchestral excerpts. The first group used a Continuous Response Digital Interface (CRDI) dial to change the pitch of the excerpts to their liking, the second group used a CRDI dial to change the tempo of the excerpts to their liking, and the third group used a CRDI dial to change both the tempo and the pitch of the excerpts to their liking. Overall, participants preferred faster excerpts be decreased in tempo and slightly decreased in pitch of faster excerpts, while slower excerpts be increased in both tempo and pitch.

### **Listening Preferences Based on Versions of a Work**

Listening preferences in relation to versions of a work have been studied at a variety of different ages. In one study, sixth graders, high school musicians, and college musicians listened to band, orchestra, choir, jazz, elementary music, and keyboard excerpts by major composers in order to select their preference for all of these works/genres (Gregory, 1994). A CRDI dial was used to show their preference and familiarity of the works. As is seen in previous research, musical preference had a strong correlation with familiarity of the music. Researchers found increased familiarity from sixth graders to undergraduates in all categories except jazz. Instrumentalists tended to rate band excerpts higher, pianists tended to rate the keyboard music higher, and vocalists tended to rate choral music higher. Biases according to instrument were less apparent among music majors compared to all other subjects.

Preference for timbre differences has also been investigated. In one such study, preference for piano versus harpsichord performances in Renaissance and Baroque music by

undergraduate music and non-music students was examined (Wapnick, Keech, & Ryan, 2012). Renditions of 12 excerpts were recorded in pairs on the piano and the harpsichord, controlled for tempo and pitch level. Students were asked to rate their preference for harpsichord, piano, or no preference. Musicians and non-musicians both chose the harpsichord excerpts in the context of fast music and Renaissance music. Non-musicians significantly preferred piano music overall, while the harpsichord was preferred by musicians.

Authentic and arranged music preference studies are limited, but one such study examined fifth graders' preferences and familiarity (Demorest & Schultz, 2004). Authentic and arranged world music recordings were utilized as the stimulus of both parts of this study. The first part of the study utilized two groups of fifth graders: an authentic listening group and an arranged listening group. Students listened to 19 world music excerpts and, using a Likert scale, indicated how much they liked or disliked the music. Findings showed that familiarity with world music increased student preference for the work, and there were no significant differences between the preferences for the arranged and authentic world music. In the second part of the study, fifth graders listened to both versions of the world music side-by-side, chose a favorite, and then indicated their strength of preference and familiarity. As with the first part, findings indicated familiarity with world music increased student preference of the work, but overall, the students preferred the arranged versions of the world music.

Studies on music preference in relation to works composed for band/orchestra and band/orchestral transcriptions with high school students are limited. There is a vast amount of music preference research that examines elementary students, particularly before participation in a beginning band, orchestra, or choir is initiated. To date, no studies have been performed that compare authentic band works, authentic orchestral works, transcribed band works, and

transcribed orchestral works. Therefore, the purpose of this study is to (a) determine high school musician and non-musician preference for authentic and transcribed orchestral and band recordings, and (b) examine participant perceptual responses regarding reasons for preference.

The following research questions guided this investigation:

1. Is there a difference between musicians' and non-musicians' overall preference ratings of paired musical selections when rated on a Likert scale after listening?
2. Is there a difference between musicians' and non-musicians' preference ratings of paired musical selections (authentic versions and transcribed versions) when rated on a Likert scale after listening?
3. Is there a difference between musicians' and non-musicians' preference ratings of paired musical selections (one played by band and one played by an orchestra) when rated on a Likert scale after listening?
4. Is there a difference between musicians' and non-musicians' preference ratings of paired musical selections (authentic versions for band, authentic versions for orchestra, transcribed versions for band, and transcribed versions for orchestra) when rated on a Likert scale after listening?
5. According to participant perceptual responses, what are the main reasons for preferring one excerpt type to another?

## **Method**

### **Contact with Teachers**

Contact was made with band directors in the area in order to find participants for the study. Telephone calls were made, and personal meetings were set up to further explain details pertaining to the process of the research. All music teachers spoke with their school's administration and no problems arose.

Visits were made to the music and non-music classes and the students were invited to participate in this study. A letter was sent to parents along with a consent form in order to gain approval of their child's participation in the study. Institutional Review Board approval was obtained (Appendix A) and parent permission forms were signed for each participant (Appendix B). As participants were primarily under-aged, child assent procedures were followed (see Appendix C). All forms were signed and returned prior to participation in the study. Each form was labeled with a participant label for subsequent analysis and participant privacy.

### **Participants**

This study took place at four high schools (two public, two private) in southern Louisiana. High school musicians ( $n = 40$ ) and non-musicians ( $n = 40$ ) served as participant listeners. Listeners ( $N = 80$ ) were between the ages of 14 and 18 years old ((14 years ( $n = 13$ ), 15 years ( $n = 22$ ), 16 years ( $n = 23$ ), 17 years ( $n = 15$ ), 18 years ( $n = 7$ )), and were in grades 9 through 12: 9<sup>th</sup> grade ( $n = 23$ ), 10<sup>th</sup> grade ( $n = 27$ ), 11<sup>th</sup> grade ( $n = 14$ ), 12<sup>th</sup> grade ( $n = 16$ ). Males ( $n = 54$ ) and females ( $n = 26$ ) were included in the experiment.

Table 1 shows the variety of instruments played by the musicians involved in this study. Of the musicians, twenty-one students reported playing more than one instrument. The band instruments represented here seem fairly typical of high school band students. However, no

French horn players were represented in this study. This is due to the fact that students were randomly selected in this study based on being a musician, and not based on the instruments that they play.

Table 1  
Instruments Played by Study-Participants

Instrument	Number of Students	Percentage
Flute	6	9%
Oboe	3	4%
Clarinet	8	12%
Bassoon	3	4%
Saxophone	8	12%
Trumpet	7	10%
Trombone	8	12%
Euphonium	4	6%
Tuba	3	4%
Percussion	6	9%
Piano	8	12%
Guitar	4	6%

Musicians were defined as students who are currently participating in the high school band program. Participants reported having been in band for 2 – 8 years: 2 years ( $n = 1$ ), 3 years ( $n = 1$ ), 4 years ( $n = 7$ ), 5 years ( $n = 7$ ), 6 years ( $n = 7$ ), 7 years ( $n = 13$ ), 8 years ( $n = 4$ ).



Musicians also reported participation in other kinds of music ensembles: jazz band ( $n = 4$ ), garage band ( $n = 3$ ), church band ( $n = 1$ ), saxophone quartet ( $n = 1$ ), community band ( $n = 1$ ).

Non-musicians were defined as students who had one year or less experience in a public or private school music ensemble (Wapnick, Keech, & Ryan, 2012). They also had one year or less experience in private lessons on any kind of musical instrument. None of the non-musicians used in this study had previously been in a public or private school music ensemble, nor had any of them claimed to have any private music lessons at any point in their life.

As a demographic, participants were asked what type of music they listened to. Each participant responded with his or her favorite types of music, which can be seen in Table 2. This question was of interest as it has been shown that the type of music students listen to can affect their musical preference (Brittin, 2000; Hargreaves, 1984; LeBlanc, 1979). Students cited a wide variety of favorite musics, with the most popular being rock, rap/hip-hop, country, and classical. The only specific artist/group to be mentioned more than once by participants was Fall Out Boy. All other individual artists or groups that were mentioned only appeared once showing diverse tastes in specific artists by the participants.

Table 2  
Participant Music Listening Preferred Genre (N = 80)

Number of Students	Genre(s)
20	Rock
16	Rap/Hip-Hop
15	Country
12	Classical
9	Anything but Country
7	Broadway/Musical Theatre
6	Alternative
5	Rhythm and Blues; Jazz
4	Anything but Rap; Electronic
3	Anything, Fall Out Boy, Funk, Punk Rock
2	1950s Music; 1960s Music; 1970s Music; 1980s Music; Disney Music; Gospel; Piano Music; Video Game Music

(Table 2 continued)

1	1940s Music; ACDC; Anything but Boy Bands; Anything but Death Metal; Anything but Dubstep; Anything but Gospel; Anything but Screamo; Anything on Spotify; Bastille; Beyonce; Biggie; Bluegrass; Blues; Bon Jovi; Boosie; Cajun; Classic Electric Swing; Doo- Wop; Drake; Ed Sheeran; Elvis; Garage Rock; Glee Music; House Music; Iggy; Indie Music; Imagine Dragons; Jason Derulo; Josh Groban; Kevin Gates; Kid Cudi; Lil' Wayne; Lupe Fiasco; Lynard Skynard; Mac Miller; Metallica; Motown; Mumford and Sons; "My old school jamz"; New Orleans Bounce; Nicki Minaj; None; Oldies; One Direction; Orchestral Music; Panic! At the Disco; Pentatonix; Pharell Williams; Queen; The Radio; Romantic Music; Soul; Stevie Wonder; Top Hits; Watsky; We Are the In Crowd; Zac Brown Band
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## Equipment and Materials

**Research Room.** Four different spaces were used as a research room for this investigation. Each research room was equipped with a MacBook Air laptop with Labtec Icon-730 headphones plugged into a Behringer MicroAmp HA400 4-channel stereo headphone amplifier to ensure consistent volume levels for both sets of headphones. Three chairs (one chair for the researcher and one chair for each of two participants), a table, pencils, and questionnaires

were set up in the research room. Two students at a time met the researcher in the designated research area.

The first was a small room (10 x 7) that was connected to the band room. The room had a door facing the band room with no windows. Other furniture/equipment in the room included a small bookshelf with etude books for various instruments as well as a digital keyboard. There was no soundproofing in the room from band classes that were in session at the time of the study, but headphones were used for this reason. Fluorescent lighting sufficiently brightened the room. No additional lights were needed.

The second room was a small room (9 x 9) that faced a hall that lead to the band room. The room had a door facing a hallway that lead to the band room, and a window facing the marching band field outside, which was not in use by anyone during the course of the study. Other furniture/equipment in the room included a small desk with an old desktop computer, which was not in use. There was no soundproofing in the room from the HVAC system that was clearly audible at the time of the study, but headphones were used for this reason. Fluorescent lighting and a lamp sufficiently brightened the room.

The third room was a small room (10 x 8) connected to the band room. The room had a door facing the band room with no windows. Other furniture/equipment in the room included a large bookshelf filled with classroom textbooks, a large desk with a desktop computer that was shut off during the study, and cases of bottled water in a far corner of the room. There was no soundproofing in the room from band classes that were in session at the time of the study, but headphones were used for this reason. Fluorescent lighting sufficiently brightened the room. No additional lights were needed.

The fourth room was a small room (10 x 15) connected to the band room. The room had a door facing the hallway leading into the band room. Giant windows looked out to the band room on one side, while a small window faced an unused office on the other side. Other furniture/equipment in the room included a large desk with a desktop computer and a copy machine. There was no soundproofing in the room from band classes that were in session at the time of the study, but headphones were used for this reason. Fluorescent lighting sufficiently brightened the room. No additional lights were needed.

**Musical Excerpts.** All musical excerpts were selected based on the suggestions of two band directors at a large southeastern university. The criteria were as follows: works that had been written for orchestra and transcribed for band and works that had been written for band and transcribed for orchestra. For consistency of listening stimuli, all musical selections were compared for similarity in timbre, instrumentation, and dynamic range.

Instruments that are characteristic to the orchestra and the wind band were desired for the musical excerpts in order to differentiate between the two mediums. Since saxophones and euphoniums are typically distinctive to a wind band and stringed instruments are typically distinctive to an orchestra, these sections most wanted to be exposed in both authentic and transcribed versions of a work of the respected medium. Sections of the musical selections that only featured instruments that can commonly be found in both mediums were avoided in order for a difference in ensemble to be apparent to the listener. For example, a section featuring a brass section only was avoided since this could possibly appear in a wind band or an orchestra at any time.

The musical selections used in this study were as follows: two authentic works for band (*Symphony No. 1*, *The Lord of the Rings: Gandalf*, by Johan De Meij; *Lincolnshire Posy: The*

*Lost Lady Found*, by Percy Grainger), the orchestral transcriptions of these two band works (*Symphony No. 1*, *The Lord of the Rings: Gandalf*, by Paul Lavender; *Lincolnshire Posy: The Lost Lady Found*, by Robert Longfield), two authentic works for orchestra (*Festive Overture*, by Dmitri Shostakovich; *Symphonic Dances from West Side Story: Scherzo*, by Leonard Bernstein), and the band transcriptions of these two orchestral works (*Festive Overture*, by Donald Hunsberger; *Symphonic Dances from West Side Story: Scherzo*, by Paul Lavender). Information regarding the titles of the works and recordings used can be found in Appendix D and Appendix H.

All excerpts were then trimmed to be 21-29 seconds in length using audio editing software. The goal was to include excerpts of 30 seconds in length or less in order for the listening task to not be too taxing or overwhelming on the participants. The process of deciding upon the excerpt depended on the time it took for the musical phrase to end. Therefore, I started with 16 excerpts as possibilities and decided on eight because of time being an issue. I randomly selected 4 authentic works (two for band and two for orchestra) and removed them along with their transcribed counterparts for the sake of time because of potential participant fatigue and the influence that may have had on ability to focus to the listening task. No excerpts were clipped in the middle of a musical phrase. Excerpts of the works were further selected based on portions of the music where orchestral versions had major string parts showcased, and where the paralleled band versions had wind parts showcased.

The volume of the excerpts was equalized using the normalizing function in the audio editing software. The process of normalization involved the following: opening the clipped excerpt file, highlighting the excerpt, selecting the “Effect” menu option, and selecting “Normalize” from the drop-down list. In the “Normalize” options, the box labeled *Remove DC*

*offset (center on 0.0 vertically)* was checked, the box labeled *Normalize maximum amplitude to \_\_\_ dB* was checked and “0.0” was placed in the blank, and the box labeled *Normalize stereo channels independently* was specifically not checked. The excerpt files were all processed this way and exported as mp3 files. This process ensured that all selections were equalized for volume (“Audacity manual contents,” 2014).

Once the volume was equalized between pairs of the excerpts, a consistent listening level of 7 out of the 16 volume bars on the MacBook Air laptop while plugged into the Behringer MicroAmp HA400 4-channel stereo headphone amplifier with a listening level of 4 on each headphone output was set for each participant. Volume was decided by the researcher’s personal opinions of what seemed comfortable with the playback set-up. Participants in the two pilot studies also checked the volume level for comfort (see below). All participants reported no known hearing problems at the time of the study.

Randomization of selections was handled by using a random numbers generator (Urbaniak & Plous, 2013). The eight excerpts were numbered, and those eight numbers were entered into the random numbers generator and processed to create 20 differing sets of the eight numbers. Each pair of participants heard one of the generated playlists.

Two pilot studies were run using graduate students majoring in music performance. The first pilot study had two graduate students participate in the study one by one. The participants’ personal headphones were plugged directly into the laptop computer. At the completion of the listening task, pilot study participants requested more time between excerpts in order to respond. Because of this suggestion, time between excerpts was increased from 10 seconds to 15 seconds. There were no other issues mentioned in this pilot study.

The second pilot study was run using two graduate students simultaneously with the MacBook Air laptop with Labtec Icon-730 headphones plugged into a Behringer MicroAmp HA400 4-channel stereo headphone amplifier, which was later used in the actual study. Both graduate students felt comfortable with the amount of time allowed between each excerpt as well as the volume of the listening excerpts. There were no other issues mentioned in this pilot study. Questionnaires and instructions were perceived as clear in both pilot studies.

## **Procedure**

When participants entered the research room, I read them the assent paragraph. If students assented, they signed the assent form and completed a demographic questionnaire (see Appendix E). Demographics include age, grade, number of years in band, favorite music, and instruments studied. No students made the choice to not assent.

Participants were asked to try on the headphones attached to the laptop and adjust them for comfort. Participants were then instructed to listen to each excerpt (see Appendix D) and were given 15 seconds between excerpts to rate their level of music preference on a Likert-type scale after they listened to each example. They were also given the option to write reasons why they chose the desired number on the Likert scale in the blank space provided (See Appendix F). The excerpts were played in a random order for each pair of listeners. The participants listened to eight 30-second music excerpts: (a) two works written for band, (b) two works written for orchestra, (c) transcriptions of the two orchestra works for band, and (d) transcriptions of the two band works for orchestra (Appendix D).

After listening to all of the excerpts, participants completed a questionnaire on their rationale for choosing or preferring selections overall (see Appendix G). The questionnaire stated the following: “What did you like most about your favorite excerpts?” and “What did you not



like about your least favorite excerpts?” All questionnaires were coded with a participant number in order to ensure privacy of the participants. These participant codes were utilized in the coding of the data.

## Results

An alpha level of .05 was used to determine statistical significance for tests in this study.

Results are presented below in order of research question posed.

### Research Question One

The first research question inquired as to possible differences between musicians' and non-musicians' preference for paired musical selections (one played by a band and one played by an orchestra) when rated on a Likert scale after listening. Table 3 shows the total number of Likert scale responses by rating. The highest number of Likert scale responses for musicians and non-musicians appears in the 4 ("like") and 5 ("strongly like") categories. 69.69% of the ratings given by musicians and 65.94% of the ratings given by non-musicians are 4's and 5's. 20% of the ratings given by musicians and 23.75% of the ratings given by non-musicians are 3's ("neutral"). 10.32% of the ratings given by musicians and 10.32% of the ratings given by non-musicians are 1's ("strongly dislike") and 2's ("dislike").

Table 3  
Number of Instances Musician and Non-musician Participants Chose Each Number on the Likert Scale

<u>Likert Scale Rating</u>	<u>Musician (<i>n</i> = 40)</u>	<u>Non-Musician (<i>n</i> = 40)</u>
1	7 (2.19%)	3 (0.94%)
2	26 (8.13%)	30 (9.38%)
3	64 (20.00%)	76 (23.75%)
4	141 (44.06%)	126 (39.38%)
5	82 (25.63%)	85 (26.56%)

A Mann-Whitney  $U$  Test was run to determine possible significant differences of musical preference ratings by comparing scores between the two groups. As seen in Table 4, musician ratings ( $M = 3.83$ ) of listening excerpts were, on average, higher than non-musician participant ratings ( $M = 3.81$ ).

Results of a Mann-Whitney  $U$  Test showed no significant differences between musician ( $M = 3.83$ ) and non-musician ( $M = 3.81$ ) ratings,  $U(40,40) = 772$ ,  $z = -0.27$ ,  $p = 0.79$ ,  $r = -0.03$ .

Table 4  
Musician and Non-musician Overall Preference Ratings

	<u>Musician (<math>n = 40</math>)</u>	<u>Non-Musician (<math>n = 40</math>)</u>
$M$	3.83	3.81
$SD$	0.98	0.96

Table 5 shows mean scores for musician and non-musician ratings of band versus orchestral recordings. The mean scores of the band listening excerpts indicate that the musician ratings ( $M = 3.81$ ) were, on average, higher than non-musician participant ratings ( $M = 3.75$ ). The mean scores of the orchestral listening excerpts indicate that the musician ratings ( $M = 3.85$ ) were, on average, lower than non-musician participant ratings ( $M = 3.88$ ). The musician and non-musician mean scores of the orchestral listening excerpts overall were higher ( $M = 3.78$ ) than the mean scores of the band listening excerpts ( $M = 3.87$ ).

Two Mann-Whitney  $U$  Tests were run to examine possible differences in ratings between musician and non-musician ratings for band and orchestral selections respectively. Musician ( $M = 3.81$ ) ratings of all band excerpts did not significantly differ from non-musician ( $M = 3.75$ ) ratings,  $U(40,40) = 732.5$ ,  $z = -0.65$ ,  $p = 0.52$ ,  $r = -0.07$ . Further, musician ( $M = 3.85$ ) ratings of

all orchestral excerpts did not significantly differ from non-musician ( $M = 3.88$ ) ratings,  $U(40,40) = 781, z = -0.18, p = 0.86, r = -0.02$ .

Table 5  
Musician and Non-musician Preference Ratings – Band vs. Orchestra

	<u>Band (overall <math>M = 3.78</math>)</u>		<u>Orchestra (overall <math>M = 3.87</math>)</u>	
	<u>Musician (<math>n = 40</math>)</u>	<u>Non-Musician (<math>n = 40</math>)</u>	<u>Musician (<math>n = 40</math>)</u>	<u>Non-Musician (<math>n = 40</math>)</u>
<i>M</i>	3.81	3.75	3.85	3.88
<i>SD</i>	0.94	0.89	1.01	1.03

Table 6 shows mean scores for musician and non-musician ratings of authentic versus transcribed recordings. The mean scores of the authentic listening excerpts indicate that the musician ratings ( $M = 3.85$ ) were, on average, higher than non-musician participant ratings ( $M = 3.82$ ) indicating greater preference for authentic excerpts by musicians. The mean scores of the transcribed listening excerpts indicate that the musician ratings ( $M = 3.81$ ) were, on average, the same as the non-musician participant ratings ( $M = 3.81$ ). The musician and non-musician mean scores of the authentic listening excerpts overall were higher ( $M = 3.84$ ) than the mean scores of the transcribed listening excerpts ( $M = 3.81$ ).

In order to examine possible differences in ratings between musician and non-musician ratings for band and orchestral selections two Mann-Whitney  $U$  Tests were run. Musician ( $M = 3.85$ ) ratings of all authentic excerpts did not significantly differ from non-musician ( $M = 3.82$ ) ratings,  $U(40,40) = 731, z = -0.66, p = 0.51, r = -0.07$ . Musician ( $M = 3.81$ ) ratings of all transcribed excerpts did not significantly differ at all from non-musician ( $M = 3.81$ ) ratings,  $U(40,40) = 789.5, z = -0.1, p = 0.92, r = -0.01$ .

Table 6

## Musician and Non-musician Preference Ratings – Authentic vs. Transcribed

	<u>Authentic (overall <math>M = 3.84</math>)</u>		<u>Transcribed (overall <math>M = 3.81</math>)</u>	
	<u>Musician (<math>n = 40</math>)</u>	<u>Non-Musician (<math>n = 40</math>)</u>	<u>Musician (<math>n = 40</math>)</u>	<u>Non-Musician (<math>n = 40</math>)</u>
<i>M</i>	3.85	3.82	3.81	3.81
<i>SD</i>	0.99	0.95	0.96	0.98

Table 7 lists mean scores of musician and non-musician ratings by band and orchestral recordings as well as authentic and transcribed versions of the musical selections. The mean scores of the authentic band listening excerpts indicate that the musician ratings ( $M = 3.93$ ) were, on average, lower than non-musician participant ratings ( $M = 4.05$ ). The mean scores of the transcribed band listening excerpts indicate that the musician ratings ( $M = 3.69$ ) were, on average, higher than the non-musician participant ratings ( $M = 3.45$ ). The mean scores of the authentic orchestral listening excerpts indicate that the musician ratings ( $M = 3.76$ ) were, on average, higher than non-musician participant ratings ( $M = 3.59$ ). The mean scores of the transcribed orchestral listening excerpts indicate that the musician ratings ( $M = 3.93$ ) were, on average, lower than the non-musician participant ratings ( $M = 4.16$ ).

Four Mann-Whitney  $U$  Tests were run to examine participant results for significant differences. No significant differences were found. Musician ( $M = 3.93$ ) ratings of all authentic band excerpts did not significantly differ from non-musician ( $M = 4.05$ ) ratings,  $U(40,40) = 711$ ,  $z = -0.86$ ,  $p = 0.39$ ,  $r = -0.1$ . Musician ( $M = 3.69$ ) ratings of all transcribed band excerpts did not significantly differ from non-musician ( $M = 3.45$ ) ratings,  $U(40,40) = 626$ ,  $z = -1.67$ ,  $p = 0.09$ ,  $r = -0.19$ . Musician ( $M = 3.76$ ) ratings of all authentic orchestral excerpts did not significantly

differ from non-musician ( $M = 3.59$ ) ratings,  $U(40,40) = 663$ ,  $z = -1.32$ ,  $p = 0.19$ ,  $r = -0.15$ .

Musician ( $M = 3.93$ ) ratings of all transcribed orchestral excerpts did not significantly differ

from non-musician ( $M = 4.16$ ) ratings,  $U(40,40) = 630$ ,  $z = -1.64$ ,  $p = 0.1$ ,  $r = -0.18$ .

Table 7

Musician and Non-musician Preference Ratings – Authentic vs. Transcribed (Band and Orchestra)

<u><b>Authentic Band</b> (overall <math>M = 3.84</math>)</u>			<u><b>Authentic Orchestra</b> (overall <math>M = 3.81</math>)</u>		
	<u>Musician (<math>n = 40</math>)</u>	<u>Non-Musician (<math>n = 40</math>)</u>	<u>Musician (<math>n = 40</math>)</u>	<u>Non-Musician (<math>n = 40</math>)</u>	
<i>M</i>	3.93	4.05	3.76		3.59
<i>SD</i>	0.92	0.76	1.06		1.06
<u><b>Transcribed Band</b> (overall <math>M = 3.84</math>)</u>			<u><b>Transcribed Orchestra</b> (overall <math>M = 3.81</math>)</u>		
	<u>Musician (<math>n = 40</math>)</u>	<u>Non-Musician (<math>n = 40</math>)</u>	<u>Musician (<math>n = 40</math>)</u>	<u>Non-Musician (<math>n = 40</math>)</u>	
<i>M</i>	3.69	3.45	3.93		4.16
<i>SD</i>	0.95	0.91	0.96		0.92

## Research Question Two

The second research question inquired as to the reasons why the participants preferred some examples to other examples. Participants were instructed to comment on a written survey after hearing each selection. They were given 15 seconds to provide additional comments to provide further reasoning for their preferential selection on the Likert scale (Appendix F). There were a wide variety of responses.

Content analysis procedures were followed in order to analyze participant reasoning for preference ratings. Discrete comments were coded, transcribed, and analyzed. Each comment was coded using participant number and group (musician or non-musician).

**Participant Comments: During Listening Task.** There were 703 discrete comments found to fit into five investigator-chosen categories (1. Connection to Personal Experience, 2. Specific Musical Aspects, 3. Emotions/Moods/Feelings, 4. Instrumentation Preferences, 5. Nonspecific Preferences) given by participants while listening. Musicians wrote 376 discrete comments while non-musicians wrote 327 discrete comments while listening (Table 8). A colleague independently analyzed participant responses. Reliability was calculated using the formula  $[\text{agreements} / (\text{agreements} + \text{disagreements})] \times 100$ . Reliability was 0.98.

Table 8  
Number of Musician and Non-Musician Comments within Comment Classification: During Listening Task

<u>Category</u>	<u>Musician (<i>n</i> = 40)</u>	<u>Non-Musician (<i>n</i> = 40)</u>
Connection to Personal Experience	54 (14.36%)	79 (24.16%)
Specific Musical Aspects	122 (32.45%)	79 (24.16%)
Emotions/Moods/Feelings	136 (36.17%)	123 (37.61%)
Instrumentation Preferences	43 (11.44%)	38 (11.62%)
Nonspecific Preferences	21 (5.59%)	8 (2.45%)

The majority of the comments fell into the category of Emotions/Moods/Feelings for both musicians (36.17%) and non-musicians (37.61%). The second-largest category of comments by musicians was the category of Specific Music Aspects (32.45%). A tie for the second-largest

category is seen for non-musicians in the categories of Specific Musical Aspects and Connection to Personal Experience (both at 24.16%).

The category of Connection to Personal Experience entails familiarity shown by the participants to the excerpts played. This includes references to movies, television shows, and ringtones. Participants also stated they had heard the selection prior to being involved in this study. These comments tended to target specific movies as well as let the researcher know that they had heard certain excerpts already. Some participant comments in the category of Connection to Personal Experience were, “it sounds like it could be in a movie,” “reminds me of something I’ve heard or played before,” and “sounds like a song from The Hobbit where the dwarves are on their way to reclaim their mountain from Smaug.” Some participants were very general in their comments, much like the first example. Other participants, like the third example, told imaginative stories about what they were hearing using some of their favorite movies and characters as a story basis.

The category of Specific Musical Aspects entails references to commonly used musical terms as well as style, genre, and musical difficulty level indications. These include but are not limited to: tempo, beat, rhythm, dynamics, piano, forte, range, melody, and balance. Some participant comments in the category of Specific Musical Aspects were, “I really like the decrescendos,” “nice harmony between the sounds,” and “I like it’s beat and pace. It had good accompaniments as well.” The fact that there are far fewer comments by non-musicians than musicians in the category of Specific Musical Aspects is not surprising due to the assumed knowledge base a musician might have as opposed to a non-musician. Each of these examples demonstrates some sort of specific musical description about the excerpts. This is not to be confused with emotions, moods, or feelings.



The category of Emotions/Moods/Feelings contained comments alluding to how the participants felt after listening to the excerpts as well as generic adjectives. Comments referring to what the music sounded like in terms of improper nouns were also grouped into this category. If proper nouns were used (example: The Little Mermaid), this was grouped with the category of Connection to Personal Experience. Some participant comments in the category of Emotions/Moods/Feelings were, “it just seems very gloomy in a way,” “sounds like an adventurous sound; curious,” and “big, grand, swelling notes that draw me in. Yes!” Each comment uses adjectives to describe the music, but does not pinpoint actual happenings entailed in the music like loud/soft dynamics or long/short articulations.

The category of Instrumentation Preferences includes any reference to a specific instrument used in the excerpt, or any references to a band or an orchestra. This was found in both musician and non-musician comments. Two excerpts involved percussive snaps in the music, so comments referring to snaps were treated as references to an instrument, much like that of a flute or a tuba. Some participant comments in the category of Instrumentation Preferences were, “nice use of low brass,” “the flute is so interesting and the snaps add to the song,” and “it just sounds like another orchestral song.” The interesting thing about the third example is that it was a comment made by a non-musician in reference to an authentic band excerpt. Four comments made by non-musicians referred to band excerpts as “orchestral pieces” or liking the sound of the “orchestra.”

The category of Nonspecific Preferences contains any general comments with no specific reasoning for preferring or not preferring the excerpts. It is also the smallest category. Some participant comments in the category of Nonspecific Preferences were, “it was alright,” “give or

take on this one...,” and “I don’t know.” Even though the first example expresses a liking of the excerpt, it does not provide any information as to why the listener liked the excerpt.

**Participant Comments: After Listening Task.** Further, there were 233 discrete comments offered by participants at the end of the listening task. Musicians wrote 109 discrete comments while non-musicians wrote 124 discrete comments while listening (Table 8). Participants were asked to answer the following two questions after completing the listening tasks: “What did you like most about your favorite excerpts?” and “What did you not like most about your least favorite excerpts?” (Appendix G). These two sets of comments will be addressed separately below. In order to triangulate results, the researcher read the comments and used the same categories as seen in Table 8. Common themes were further evaluated to gain possible insight into participant perceptions of the musical selections and their decision-making rationale.

The majority of the comments for musicians post-listening task fell into the categories of Specific Musical Aspects and Emotions/Moods/Feelings for both musicians (both at 40 comments). The majority of the comments for non-musicians fell into the category of Specific Musical Aspects. The second-largest category of comments by musicians was the category of Instrumentation Preferences (14 comments), and the second-largest category of comments for non-musicians was the category of Emotions/Moods/Feelings (43 comments).

Table 9

Number of Musician and Non-Musician Comments within Comment Classification: After Listening Task

Category	Musician ( <i>n</i> = 40)	Non-Musician ( <i>n</i> = 40)
Connection to Personal Experience	7 (6.42%)	18 (14.52%)
Specific Musical Aspects	40 (36.70%)	48 (44.04%)
Emotions/Moods/Feelings	40 (36.70%)	43 (34.68%)
Instrumentation Preferences	14 (12.84%)	12 (9.68%)
Nonspecific Preferences	8 (7.34%)	3 (2.75%)

Of the favorable comments in the category of Connection to Personal Experience, some participant comments were, “my favorites sound like they are from Jurassic Park and Pirates of the Caribbean,” “I loved the reminder of childhood found in some of the excerpts,” and “very similar to the music I like.” Participants cited memories as rationale for why they liked certain excerpts. Of the unfavorable comments in the category of Connection to Personal Experience, some participant comments were, “sounded like something I’ve heard a million times before,” “two of them just felt like ringtones to me,” and “no one likes hearing the same thing four or five times.” Each excerpt was played by orchestral and wind band ensembles collectively twice, not four or five times. Overall, musicians had less than half as many comments as non-musicians in this category.

Of the favorable comments in the category of Specific Musical Aspects, some participant comments were, “I enjoyed the solos,” “I liked the use of articulation and just dynamics in general,” and “my favorite ones consisted of more challenging pieces. It also had a lot of upbeat parts which I love.” Difficulty level seemed to be a favorable factor for many of the musician

participants. Of the unfavorable comments in the category of Specific Musical Aspects, some participant comments were, “I didn’t like how the music was flat,” “my least favorite excerpts were too upbeat and fast,” and “The song was very slow. I’m not a big fan of slow-paced music.” There was much contradiction between favoring and not favoring faster and slower tempi.

Of the favorable comments in the category of Emotions/Moods/Feelings, some participant comments were, “I liked the continuous and darker ones. I like mystery,” “they gave off real emotions and were beautiful,” and “I liked the fantastical sounds of my favorite excerpts. It made me feel adventurous I guess.” If listeners could “feel the music” emotionally, they generally gave excerpts higher ratings. Of the unfavorable comments in the category of Emotions/Moods/Feelings, some participant comments were, “the ones that sounded unorganized are the ones I didn’t like,” “I didn’t really feel anything with emotion and I couldn’t really follow with it,” and “way too chunky and everywhere.” Many of these comments were conflicting and dealt with appreciation for or disappointment because of too much/too little emotional conveyance.

Of the favorable comments in the category of Instrumentation Preferences, some participant comments were, “I really liked the ones that included the finger snaps,” “I like how they had more of the lower instruments,” and “I liked the strong horns.” Instruments or types of instruments liked by the listener were reported in this section. Of the unfavorable comments in the category of Instrumentation Preferences, some participant comments were, “the strings were louder than the winds in one excerpt,” “little to no percussion stuff in them,” and “for some reason, finger snapping annoys me.” It is interesting that one listener perceived the strings as seeming louder than the winds in one excerpt as all of the listening excerpts were equalized in volume.

Of the favorable comments in the category of Nonspecific Preferences, some participant comments were, “I liked them but nothing really stood out,” “I liked them but one was my favorite,” and “they all sounded the same to me.” Of the unfavorable comments in the category of Nonspecific Preferences, some participant comments were, “I liked most of them evenly,” “I didn’t dislike any of them,” and “I just wasn’t feeling it, man...” Many of the comments found in the unfavorable section stated that they did not dislike any of them.

Overall, 936 discrete comments were reported. Musicians (485 comments) made more comments than non-musicians (451 comments). The number of comments made was fairly similar between musicians and non-musicians in the categories of Emotions/Moods/Feelings (Musician = 176; Non-musician = 166) and Instrumentation Preferences (Musician = 57; Non-musician = 50). In the category of Connection to Personal Experience, non-musicians made more comments than musicians (Musician = 61; Non-musician = 97). In the categories of Specific Music Aspect (Musician = 162; Non-Musician = 127) and Nonspecific Preferences (Musician = 29; Non-musician = 11), musicians made more comments.

Musicians tended to use more specific musical terms than non-musicians, although more non-musicians used specific musical terms than the researcher expected. The second fewest responses for both musicians and non-musicians fall in the category of Instrumentation Preferences, which suggests that instrumentation was not a frequently discussed topic to the participants. This is interesting because of the purpose of this study.

Table 10

Number of Participant Comments per Classification Category: Overall

<u>Category</u>	<u>Musician (<i>n</i> = 40)</u>	<u>Non-Musician (<i>n</i> = 40)</u>
Connection to Personal Experience	61 (12.58%)	97 (21.51%)
Specific Musical Aspects	162 (33.40%)	127 (28.16%)
Emotions/Moods/Feelings	176 (36.29%)	166 (36.81%)
Instrumentation Preferences	57 (11.75%)	50 (11.09%)
Nonspecific Preferences	29 (5.98%)	11 (2.44%)

## **Discussion**

No significant differences were found between musician and non-musician ratings of authentic and transcribed recordings. No difference in musical preference between musicians and non-musicians was found. Furthermore, no significant differences were found between ratings for orchestra and band.

Findings indicated that both mediums (orchestra and band) are equally enjoyable (or not preferred one over the other) for these participants. However, it is interesting to note that most participants used the highest possible ratings (4 and 5 on the Likert scale) to indicate preference. Therefore, it could be assumed that there is enjoyment of listening to music performed by an orchestra or a band. The most frequent number of Likert scale ratings chosen by both musicians and non-musicians was in the 4 (“like”) category, and the second most frequently chosen number on the Likert scale ratings was in the 5 category (“strongly like”). For music educators, authentic and transcribed works used in large ensemble rehearsals may be equally valuable to listeners based on these findings.

Ratings were broken down based on the following ways: musician and non-musician preference ratings overall, musician and non-musician preference ratings for band versus orchestra, musician and non-musician preference ratings for authentic versus transcribed works, and musician and non-musician preference ratings for authentic band/orchestral works versus transcribed band/orchestral works. No significant differences were found among any of these categories. I assume that this is attributed to the participants’ likeability of all excerpts. No excerpts were favored far less than other excerpts.

Demographics were investigated to see if there were any major hidden differences beyond what was primarily investigated. The demographic variable of age showed no difference

in the mean scores of the participants' Likert scale responses when comparing musicians and non-musicians. 14-year-old musicians ( $M = 3.84$ ) preferred the excerpts less than 14-year-old non-musicians ( $M = 4.00$ ). 15-year-old musicians ( $M = 3.68$ ) preferred the excerpts less than 15-year-old non-musicians ( $M = 3.95$ ). 16-year-old musicians ( $M = 3.68$ ) preferred the excerpts less than 16-year-old non-musicians ( $M = 3.77$ ). 17-year-old musicians ( $M = 4.08$ ) preferred the excerpts more than 17-year-old non-musicians ( $M = 3.50$ ). 18-year-old musicians ( $M = 3.73$ ) preferred the excerpts more than 18-year-old non-musicians ( $M = 3.38$ ). Therefore, age did not affect participants' music preference.

The demographic of sex showed no difference in the mean scores of the participants' Likert scale responses when comparing musicians and non-musicians. Male musicians ( $M = 3.85$ ) preferred the excerpts slightly more than male non-musicians ( $M = 3.84$ ). Female musicians ( $M = 3.8$ ) preferred the excerpts more than female non-musicians ( $M = 3.74$ ). Male participants ( $M = 3.85$ ) preferred the excerpts more than female participants ( $M = 3.77$ ). Therefore, sex did not affect their music preference.

The demographic of grade showed no difference in the mean scores of the participants' Likert scale responses when comparing musicians and non-musicians. Freshman musicians ( $M = 3.9$ ) preferred the excerpts slightly less than freshman non-musicians ( $M = 3.96$ ). Sophomore musicians ( $M = 3.4$ ) preferred the excerpts less than sophomore non-musicians ( $M = 3.8$ ). Junior musicians ( $M = 3.73$ ) preferred the excerpts slightly less than junior non-musicians ( $M = 3.79$ ). Senior musicians ( $M = 4$ ) preferred the excerpts more than senior non-musicians ( $M = 3.54$ ). Therefore, grade did not affect their music preference. The above findings suggest that music educators can approach students at the high school level (in terms of age, sex, and grade) similarly when it comes to assuming what music students prefer or do not prefer.



Findings of this investigation may have been influenced by non-musical factors. As mentioned previously, nonmusical influences can have an effect on the musical preferences of participants. Authority-figure bias, majority consensus, and teacher approval and disapproval were factors that potentially could have influenced these students (Brittin, 2013; Droë, 2008; Furman & Duke, 1988; Radocy, 1976). Students participated in the study in pairs, and sat at the opposite ends of a small table while listening to the excerpts through headphones. At times, I noticed eyes of one student looking at the paper of another student. This did not happen very often overall, but it does fall in line with previous research. Another behavior I observed was that some students asked me about what they should provide in the blanks of Participant Questionnaire #2 (Appendix G), perhaps hoping I was going to tell them the “correct answers” so that they would participate properly. The questionnaire asked “What did you like most about your favorite excerpts?” and “What did you not like about your least favorite excerpts?” Participants may have been confused by the prompt, seeking advice on what to write, or were trying to guess what kinds of answers I was looking for. Music educators should continue to be aware of their musical preference bias and how this may affect their students.

Familiarity was found to have an effect on the students’ musical preferences in the present study. The majority of participants who provided comments underneath their Likert scale responses with answers alluding to having previous knowledge about the excerpt tended to favor those excerpts. There were 46 comments in which participants claimed to have previously heard the excerpts. The mean rating for these 46 Likert scale ratings that paired with these comments is 3.8. Of those participants who did not favor the excerpts they had previously heard, only four reported them as disliking the excerpts. This means that the rest of the participants were indifferent, liked, or strongly liked the excerpts. This finding is similar to other research that

found that familiarity could influence musical preference (Demorest & Schultz, 2004; Hargreaves, 1984; Peery & Peery, 1986; Schubert, 2007; Shehan, 1985).

Four musician participants claimed to have previously played excerpts they heard in the study: two of them in reference to the authentic band version of *Lincolnshire Posy: The Lost Lady Found*, one in reference to the transcribed orchestral version of *Lincolnshire Posy: The Lost Lady Found*, and one in reference to the transcribed band version of *Festive Overture*. The mean rating for these four Likert scale ratings that paired with these comments is 4. Music educators should aim to be aware of what their students are familiar and unfamiliar with as to better understand what music students may be interested in listening to or performing in class. This type of information may also offer insight in regards to lesson planning and curricular objectives.

There are similarities to previous research literature pertaining to musical characteristics affecting musical preference (Brittin, 2000; Greer et al., 1974; Leblanc 1979; 1981). When the participants labeled the genre of an excerpt in the comments as a “movie score/soundtrack,” typically a higher score was given. Much of the research says that faster tempi are usually preferred by subjects of various ages (Leblanc 1981; Leblanc & Cote, 1983; LeBlanc & McCrary, 1983; LeBlanc et al., 1988) while some conflicting research stating inconsistencies with this idea (Geringer, 2010; Geringer & Madsen, 1987; Sims, 1987). Inconsistencies were found in the present study in reference to tempo as well. Two conflicting example comments by musicians about the authentic orchestral excerpt of Leonard Bernstein’s *Symphonic Dances from West Side Story: Scherzo* state the following: “it’s fast and upbeat, very fun,” and “too upbeat and fast.” These types of responses indicate that preference for tempi varied from student to student in this study.

There were only a few individual comments that indicated the version of the excerpt was clearly preferred or not preferred based on the version listened to (Demorest & Schultz, 2004; Wapnick, Keech, & Ryan, 2012). One such comment by a musician stated, “I like this better on strings. It sounds more appealing to the ear,” in reference to the transcribed orchestral excerpt of Robert Longfield’s *Lincolnshire Posy: The Lost Lady Found*. This could mean that some participants knew and understood that versions of a work were being played, and that they prefer one medium to another. This type of comment might also indicate that they know what they like in terms of instrumentation.

Musicians had more of a tendency to describe excerpts with specific musical terms than non-musicians when describing the excerpts during the listening activity (“nice melody,” versus “has a nice sound”). However, non-musicians tended to describe the excerpts with specific musical terms more than musicians in their comments after the listening task (“the excerpts I enjoyed were fast paced,” and “I loved how it built up with heavy sounds/notes,” versus “I wish it would loop forever and be the soundtrack to my life,” and “I like the energy of my favorite ones”). While I am not entirely sure why this is the case, my assumption is that since many musicians provided music-specific feedback while listening to individual excerpts, they might have felt the need to supplement their musical comments with emotional comments that are likely to be perceived as more general comments. During the listening activity, many musicians commented on the tempi, styles, and dynamics of the pieces. After the listening activity, there were more comments that resembled final thoughts by the musicians such as, “I like the continuous and darker ones,” “some were energetic while others were quite nice,” and “I liked the excerpts with changing moods.”

Non-musicians tended to connect the excerpts to personal experiences more than musicians both during and after the listening activity. (“I like most of them, except the one that was like a Disney song,” “reminded me of something of greater importance,” and “I like all the ones that I could see taking place in a movie”). This is most likely due to the fact that musicians are involved with music in classes daily while the non-musicians are not. Since the non-musicians are not involved with music classes at all, it makes sense that they would more likely relate the music to personal aspects of their lives. This is important information for music teachers to know in the event that they ever teach non-musicians in a class that is not meant for a large ensemble (music appreciation, fine arts, etc). This connection to music provides less-experienced musicians with an opportunity for greater understanding.

Musician and non-musician comments also differed due to terms used to describe the speed of the excerpts. Musicians tended to use the term “tempo” more often than anything else while non-musicians tended to use the term “beat.” This is not to say that musicians did not use the term “beat” at all, or vice versa with non-musicians and the term “tempo.” This is not a surprising finding at all, because musicians would naturally be more likely to use words like “tempo” since they are probably more familiar with musical terms they use daily in rehearsals than non-musicians who are not involved with classroom music at all.

Musicians and non-musicians were similar in the number of comments provided both during and after the listening task when it came to emotions/moods/feelings and instrumentation preferences. In many cases, the comments found in the category of Emotions/Moods/Feelings were supplemental to comments found in other categories. An example of this is: “the piece is very flowing with a beautiful tone.” “Very flowing” was categorized as a comment in the Emotions/Moods/Feelings category while “beautiful tone” was categorized as a comment in the

Specific Musical Aspects category. The more descriptive participants were in their comments, the more categories were typically covered.

If any participant heard an instrument they liked or did not like, they typically commented clearly on these feelings. Many participants overall enjoyed the sounds of the flute, the trumpet, low instruments, and strings. There was a divide in liking and disliking the finger snaps involved in the Bernstein and Lavender excerpts. Some participants enjoyed their percussiveness while others thought it sounded “cheesy” or “childish.” For teachers, this could mean that being aware of students’ instrument preferences could help them better place students on instruments in the band or orchestra setting. If students already like the instrument they are to be assigned to play in class, perhaps the music education profession will retain more students in the instrumental ensemble setting. However, comments in the category of Instrumentation Preferences was mentioned far less than comments in the categories of Connection to Personal Experience, Specific Musical Aspects, and Emotions/Moods/Feelings, meaning that instrumentation was not as important of a factor for listening preference as other factors. Whether the excerpt was played by a band or an orchestra was not as important to the participants as the other categories.

All of this is important information because it gives insight into how high school students view versions of frequently performed works for band and orchestra. It is also important to note that no participant ever stated that all excerpts sounded better when performed by one type of ensemble. Only a select few participants identified in their comments the accurate ensemble performing the excerpt. This is important because it obviously was not at the forefront of their thinking when it came to preferring or not preferring pieces of music. Non-musicians labeled everything as “orchestral” even though four of the excerpts were versions performed by a band.

No non-musicians referred to anything in their comments as being band-related. This makes sense because the term “orchestral” to non-musicians probably encompasses any sort of large instrumental ensemble like the ones used in this study. This is similar to all orchestra, band, and music being referred to as “classical music” even if it was not composed in the Classical Era. It is encouraging to see that a vast majority of the high school students preferred most of the excerpts, whether they were involved in music or not.

Having a better understanding of what students prefer musically can help to inform music teachers in the classroom. If music educators better know their students’ interests, then this additional tool can be utilized to maintain or further interest from students in music. Music teachers can also use music preference as a way to better select repertoire for their ensembles to perform, assuming that they are searching for pieces to better interest their students. Keeping these aspects in mind could potentially further retain musical interest in people of all ages.

There are several confounding variables to keep in mind in regards to the design of this study. The first weakness of the study is the makeup of the sample. Musicians were comprised of only band students. There were no string students from an orchestra program who participated in the study, and the results could have been different had such students been involved. Another weakness was that data collection was done in a variety of spaces during different times of day. Four office-type locations were used to run this study. This may have had an effect on the participants’ preferential selections due to the fact that not every participant was involved in the study at the exact same time and in the same location. Other factors such as variety in space, possible variation in temperature, lighting, furniture, and usual function of the space may have influenced participants. Furthermore, the students participated in this study at different times throughout regular school days. Some students participated in the study after having eaten

breakfast, while others participated prior to recess, following recess, prior to lunch, after lunch, or before the end of the school day. Student ability to focus can be influenced by blood sugar levels after eating (Gailliot & Baumeister, 2007) therefore, ratings and written responses may have been affected based on time the participants consumed food.

It should also be noted that high school concert season coincided with the study (spring semester). It would be interesting to see if the results differed during the fall semester (marching band season). Students are often much more physically tired during the fall based on demands of marching band participation, however school-wide testing and school events tends to be a bit lighter during the fall semester. Some participants in this study participate in marching band in the fall, and do not play instruments involved in the concert band setting until as late as November or December. This type of educational set up could have an effect on their musical preference of the excerpts because of the instruments they play in the fall as opposed to the spring.

Yet another possible confounding variable is participant familiarity with the musical excerpts. A few of the participants made it clear in their comments that they were familiar with certain excerpts, stating they had heard or performed the excerpts at some point in their life. Also, the fact that some of these participants were very familiar with certain instruments involved in the excerpts could have effected their preference selections. Previous research has found that familiarity can affect preference ratings (Hargreaves, 1984; Peery & Peery, 1986; Schubert, 2007; Shehan, 1985).

The writing task involved in this investigation could be a confounding variable as well. Some students may have felt overwhelmed throughout the listening and writing tasks even though they were not required to write their reasons for preferring or not preferring excerpts.

While most students appeared to comfortably report reasons for their preferential selection, others might have felt overwhelmed by the process of listening and writing, thus altering the results of the second research question.

Another confounding variable to consider is the fact that some of the participants may have been hesitant to participate in the study even though parent consent and child assent indicated willingness to participate. All subjects were given the option to not participate in the study, but peer pressure and authority figure influence must be considered as a possible factor in influencing their decision. Peer pressure is especially influential during the teenage years and can have great influence on decision-making of adolescents (Short & Strodbeck, 1965; Smith & Ecob, 2013). Thus, peer pressure could have altered their choice to participate as well as reported preferential selections and comments.

The current investigation prompts many ideas for future research. For example, this study could be replicated with a focus on other age groups: elementary, middle school, undergraduate, and/or graduate students. This study could also be replicated using professional adult musicians compared to adults without musical experience. These sorts of studies would shed further light on why musicians prefer things differently or similarly to non-musicians within or between age groups. It would be interesting to explore whether or not preference changes with age, experience, or exposure.

Along with various age groups being involved in a study similar to this one, it would be fascinating for students from other countries to be investigated. In the United States, most music educators have been trained in an institution of higher education before teaching in the K-12 setting. Some continue to participate in community, professional, or semi-professional group music ensembles while teaching. In Latin and South America, it is typical that music teachers in



the schools come from national orchestras and therefore have different musical training than is typical in the United States. Since music education varies from country to country (and even state to state in the United States), along with students' personal experiences in how they are taught music, it would be interesting to see if the results differ at all. This could also add to the global understanding of music preference.

It would also be interesting to see this replicated with alterations made to the definition of musicians and non-musicians. Musicians could be defined as participants involved in an orchestra, choir, or a mix of these two ensembles groups along with band students. Orchestral students could also be further dissected into focusing only on string players versus wind or percussion players. Non-musicians could be redefined as participants who have never participated in music classes overall, nor who have ever played an instrument. In creating these definitions, I considered non-musicians to be high school students who had one year or less involvement in a large ensemble music class. I also made sure to ask if these students had ever participated in private music lessons of any kind, and assuming that they were telling the truth, all of them had not been involved with private lessons previous to participating in the study.

I decided to define non-musicians as such based on the definition of "non-players of instruments" in a study by Wapnick, Keech, & Ryan (2012). They were defined as having studied a musical instrument for one year or less. However, many of these students came from music appreciation classes where musical concepts are discussed. In the future, I may change these definitions for non-musicians based on the fact that music appreciation classes may have had an effect on their results.

Furthermore, it would be interesting to observe the musical preferences of various music professors in a university setting. As professors are educating future music educators, it would be

fascinating to gather their preferences and compare these preferences to those of their students. Teacher preferences are often communicated to and adopted by students. Therefore, teachers or professors can influence what their students prefer (Droe, 2008; Furman & Duke, 1988; Radocy, 1976).

Measuring the preferences of professors from various musical backgrounds such as education/pedagogy, performance/applied music, musicology, and music theory would also be fascinating. Further investigation might include questions such as “What is most important preferentially to the different types of music professors at universities?” Gathering information into preference of those professors who are teaching, and therefore possibly influencing, future music educators may be of interest. The findings of such an investigation could then be examined for possible correlations to preference of past students and/or current music educators in order to evaluate possible connections between teacher and student preference in adults.

Choral works and their transcriptions for instrumental ensembles could also be investigated. It would be interesting to examine authentic choral works versus their transcriptions for instrumental ensembles as well as authentic choral works versus transcriptions for other choral mediums. This could show subjects’ musical preference for choral and instrumental music. Investigation of singers versus instrumentalists would offer new insight. Further, it would be interesting to compare results obtained on preference based on principle instrument (including voice) for differences based on instrument or experience.

Research framed with the “purist” mindset mentioned earlier could also apply to a variety of instrumental and vocal musics. Certain individuals from various backgrounds view transcriptions of authentic works as subpar music overall. For example, *Music for Prague 1968* by Karel Husa and *Theme and Variations* by Arnold Schoenberg were written for band and later

transcribed for orchestra by the same composers. This is also true in the choral world. Many choral works by Eric Whitacre have been transcribed for wind band and orchestra (Whitacre, 2015). To compare versions of the same work that have been composed or transcribed by the same composer would be interesting since the blame for a “bad transcription” could not be placed on a separate arranger. Further, interviews with these composers/arrangers may offer insight into their choice to both compose and arrange their music. Qualitative inquiry into their philosophy, goals, and rationale would offer new insight.

Other genres of music could be investigated as well, such as popular music versus popular version remakes. One example of this is *Live and Let Die*, which was originally written by Paul and Linda McCartney in 1973 for the James Bond film of the same name, and was performed by the rock band, Wings. The song was later remade by Guns N’ Roses in 1991 with more of a “hard rock” feel. The remaking of older songs in popular culture is fairly common, so many examples like *Live and Let Die* could be used in preferential studies. The examination of ‘remakes’ would offer further insight into the musical preferences of popular music.

It would be also interesting to see how the results would differ based on measurement tool. For example, if a CRDI dial were used to measure the participants’ preference of authentic versus transcribed band and orchestral music instead of a 5-point Likert scale further insight might be gained. The CRDI dial would allow participants to rate preference as they listened to the excerpts as opposed to after they listened to the excerpts. This real-time response may provide insight into portions of excerpts that are most or least appealing overall, which could lead to further information/knowledge. This type of study could lead to a better understanding of what makes one portion of an excerpt more appealing to the majority than another part of the excerpt.

In summary, this study shows that listeners, whether musician or non-musician, strongly preferred works for both orchestra and band whether it was authentic or transcribed works for either ensemble. Teachers should not shy away from having their students read literature that has been transcribed for an ensemble. Quality literature, both transcribed and authentic, can offer musical learning opportunities for and be of interest to students in instrumental ensembles.

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## Appendix A: Louisiana State University IRB Exemption Form

### ACTION ON EXEMPTION APPROVAL REQUEST



Institutional Review Board  
Dr. Dennis Landin, Chair  
130 David Boyd Hall  
Baton Rouge, LA 70803  
P: 225.578.8692  
F: 225.578.5983  
[irb@lsu.edu](mailto:irb@lsu.edu) | [lsu.edu/irb](http://lsu.edu/irb)

**TO:** Colin Caldarera  
Music

**FROM:** Dennis Landin  
Chair, Institutional Review Board

**DATE:** December 17, 2014

**RE:** IRB# E9121

**TITLE:** High School Musicians and Non-musicians Listening Preference For Authentic and Transcribed Musical Excerpts

**New Protocol/Modification/Continuation:** New Protocol

**Review Date:** 12/16/2014

**Approved**     X     **Disapproved**           

**Approval Date:** 12/16/2014 **Approval Expiration Date:** 12/15/2017

**Exemption Category/Paragraph:** 1, 2b

**Signed Consent Waived?:** No

**Re-review frequency:** (three years unless otherwise stated)

**LSU Proposal Number** (if applicable):                     

**Protocol Matches Scope of Work in Grant proposal:** (if applicable)                     

**By:** Dennis Landin, Chairman 

#### PRINCIPAL INVESTIGATOR: PLEASE READ THE FOLLOWING –

##### Continuing approval is **CONDITIONAL** on:

1. Adherence to the approved protocol, familiarity with, and adherence to the ethical standards of the Belmont Report, and LSU's Assurance of Compliance with DHHS regulations for the protection of human subjects\*
2. Prior approval of a change in protocol, including revision of the consent documents or an increase in the number of subjects over that approved.
3. Obtaining renewed approval (or submittal of a termination report), prior to the approval expiration date, upon request by the IRB office (irrespective of when the project actually begins); notification of project termination.
4. Retention of documentation of informed consent and study records for at least 3 years after the study ends.
5. Continuing attention to the physical and psychological well-being and informed consent of the individual participants, including notification of new information that might affect consent.
6. A prompt report to the IRB of any adverse event affecting a participant potentially arising from the study.
7. Notification of the IRB of a serious compliance failure.

##### 8. SPECIAL NOTE:

*\*All investigators and support staff have access to copies of the Belmont Report, LSU's Assurance with DHHS, DHHS (45 CFR 46) and FDA regulations governing use of human subjects, and other relevant documents in print in this office or on our World Wide Web site at <http://www.lsu.edu/irb>*

## Appendix B: Parental Permission Form

### Parental Permission Form

Project Title: Music Listening in High School Students

Performance Site: High School

Investigators: The following investigator is available for questions, M-F, 8:00 a.m.-4:30 p.m.  
Mr. Colin Caldarera, Graduate Student in Music Education, LSU (985) 791-7080

Purpose of the Study: The purpose of this study is to (a) gather information on high school student music listening, and (b) gather students opinions on recorded music.

Inclusion Criteria: high school students

Exclusion Criteria: non-high school students

Description of the Study Procedures: The participants will listen to 8 30-second music excerpts. Two students at a time will meet the researcher in a designated area where a laptop computer will be set up with two pairs of headphones plugged into a splitter connecting to the computer. The participants will be instructed to listen to each excerpt. Participants will be given 15 seconds between selections to rate their level of music preference after they listen to each example. After listening to all of the excerpts, participants will complete a short questionnaire for choosing or preferring certain selections.

Right to Refuse: Participation is voluntary, and a child will become part of the study only if both the child and the parent agree to the child's participation. At any time, either the subject may withdraw from the study or the subject's parent may withdraw the subject from the study without penalty or loss of any benefit to which they might otherwise be entitled.

#### Privacy:

Results of the study may be published, but no names or identifying information will be included for publication. Subject identity will remain confidential unless disclosure is required by law.

Financial Information: There is no cost for participation in the study, nor is there any compensation to the subjects for participation.

*The study has been discussed with me and all my questions have been answered. I may direct additional questions regarding study specifics to the investigator. If I have questions about subjects' rights or other concerns, I can contact Dennis Landin, Chairman, Institutional Review Board, (225) 578-8692, [irb@lsu.edu](mailto:irb@lsu.edu), [www.lsu.edu/irb](http://www.lsu.edu/irb). I will allow my child to participate in the study described above and acknowledge the investigator's obligation to provide me with a signed copy of this consent form.*

Parent's Signature: \_\_\_\_\_ Date: \_\_\_\_\_

The parent/guardian has indicated to me that he/she is unable to read. I certify that I have read this consent from to the parent/guardian and explained that by completing the signature line above he/she has given permission for the child to participate in the study.

Signature of Reader: \_\_\_\_\_ Date: \_\_\_\_\_

## Appendix C: Child Assent Form

### Child Assent Form

I, \_\_\_\_\_, agree to be in a study to help others better understand the musical preferences of high school students. I agree to listen to 8 musical examples and rate my opinion of what I hear. I will also describe my reasons for liking certain music better than others when I finish listening. I have to follow all the classroom rules, even when I am working with the researcher. I can decide to stop being in the study at any time without getting in trouble.

Child's Signature: \_\_\_\_\_ Age: \_\_\_\_\_ Date: \_\_\_\_\_

Witness\* \_\_\_\_\_ Date: \_\_\_\_\_

\* (N.B. Witness must be present for the assent process, not just the signature by the minor.)

## **Appendix D: Musical Selection Excerpts**

### **Authentic Band Works:**

1. De Meij, Johan – Symphony No. 1, The Lord of the Rings: I. Gandalf (1987)
2. Grainger, Percy – Lincolnshire Posy: VI. The Lost Lady Found (1937)

### **Authentic Orchestral Works:**

1. Shostakovich, Dmitri – Festive Overture, op. 96 (1954)
2. Bernstein, Leonard – Symphonic Dances from West Side Story: Scherzo (1961)

### **Transcribed Band Works:**

1. Hunsberger, Donald – Festive Overture, op. 96 (1964)
2. Lavender, Paul – Symphonic Dances from West Side Story: Scherzo (2007)

### **Transcribed Orchestral Works:**

1. Lavender, Paul – Symphony No. 1, The Lord of the Rings: I. Gandalf (2001)
2. Longfield, Robert – Three Movements from Lincolnshire Posy: III. The Lost Lady Found (2013)

## Appendix E: Participant Questionnaire #1

Participant Number: \_\_\_\_\_

### PARTICIPANT QUESTIONNAIRE #1

NAME: \_\_\_\_\_

Your age: \_\_\_\_\_ years

Your grade: \_\_\_\_\_

Circle One: MALE      FEMALE

I am currently enrolled in a band class in high school. Circle One: YES    NO

Total number of years of enrollment in any band course, including this year  
(If none, write zero. If less than one year, write less than 1 year):  
\_\_\_\_\_ year(s)

Are you currently in a musical ensemble in or outside of school (choir/orchestra/garage band/church music/etc.)? If so, list the ensembles.

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What instrument do you currently play? (If more than one, please list them. If you are a percussionist, simply list percussion.)

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What kind of music do you like to listen to? \_\_\_\_\_

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## Appendix F: Likert Scale/ Comment Box Sheets

Please circle one of the numbers to indicate how much you like or dislike the music that you hear. Once the excerpt is finished, you will have 15 seconds to write why you gave your rating on the lines provided.

	Strongly Dislike	Dislike	Neutral	Like	Strongly Like
<b>Excerpt #1</b>	<b>1</b>	<b>2</b>	<b>3</b>	<b>4</b>	<b>5</b>

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	Strongly Dislike	Dislike	Neutral	Like	Strongly Like
<b>Excerpt #2</b>	<b>1</b>	<b>2</b>	<b>3</b>	<b>4</b>	<b>5</b>

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	Strongly Dislike	Dislike	Neutral	Like	Strongly Like
<b>Excerpt #3</b>	<b>1</b>	<b>2</b>	<b>3</b>	<b>4</b>	<b>5</b>

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	Strongly Dislike	Dislike	Neutral	Like	Strongly Like
<b>Excerpt #4</b>	<b>1</b>	<b>2</b>	<b>3</b>	<b>4</b>	<b>5</b>

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	Strongly Dislike	Dislike	Neutral	Like	Strongly Like
<b>Excerpt #5</b>	<b>1</b>	<b>2</b>	<b>3</b>	<b>4</b>	<b>5</b>

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	Strongly Dislike	Dislike	Neutral	Like	Strongly Like
<b>Excerpt #6</b>	<b>1</b>	<b>2</b>	<b>3</b>	<b>4</b>	<b>5</b>

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	Strongly Dislike	Dislike	Neutral	Like	Strongly Like
<b>Excerpt #7</b>	<b>1</b>	<b>2</b>	<b>3</b>	<b>4</b>	<b>5</b>

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	Strongly Dislike	Dislike	Neutral	Like	Strongly Like
<b>Excerpt #8</b>	<b>1</b>	<b>2</b>	<b>3</b>	<b>4</b>	<b>5</b>

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## Appendix G: Participant Questionnaire #2

Participant Number: \_\_\_\_\_

### PARTICIPANT QUESTIONNAIRE #2

1. What did you **like** most about your **favorite** excerpts?

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2. What did you **not like** about your **least favorite** excerpts?

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## Appendix H: Bibliography of Musical Recordings

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## Appendix I: Participant Comments During Listening Task

### *Category 1: Connection to Personal Experience (Musicians)*

<b>AB1: LORD OF THE RINGS SYMPHONY: GANDALF</b>
I liked this because it sounded Disney-like
Reminds me of Disney World
Sounds like Jurassic Park
Jurassic Park music.
Sounds like something you might hear in a movie soundtrack
It has a Disney feel to it.
It sounds like it could be in a movie, which is cool.
<b>AB2: LINCOLNSHIRE POSEY: LOST LADY FOUND</b>
Reminds me of something I've heard or played before
I heard this one twice now (TO2)
You definitely played this one for us already
I've played it before
Sounds like a song from The Hobbit where the dwarves are on their way to reclaim their mountain from Smaug.
Sounds like Pirates.
Pirates.
Sounds like a pirate-like song
Pirates of the Caribbean
Sounds like #2 (TO2)
It sounds piratey
<b>AO1: SYMPHONIC DANCES FROM WEST SIDE STORY: SCHERZO</b>
The Nutcracker
Very similar to excerpt #6 (TB1)
Sounds like one of the previous excerpts
It reminds me of something off of The Little Mermaid
<b>AO2: FESTIVE OVERTURE</b>
I think you've played this one already. (TB2)
Nutcracker-type music
Sounds cool, kind of like it would be in a Disney movie.
<b>TB1: SYMPHONIC DANCES FROM WEST SIDE STORY: SCHERZO</b>
This one is very interesting to play.
This is the same as #2 (AO1)
The first bit sounds like an alarm on a plane a little
Majestic Disney-type music
Sounds like the opening of a movie
Sounds like a Grainger piece at first
Sounds almost exactly like #1 (AO1)
Sounded quite similar to another one I had liked
It just sounds like a song the average band would play
Sounds also like it could be a funny part in a movie
Sounds similar to excerpt #1 (AO1)

<b>TB2: FESTIVE OVERTURE</b>
Sounds like #4 (AO2) with a different ending.
<b>TO1: LORD OF THE RINGS SYMPHONY: GANDALF</b>
It sounds like it was in a movie somewhere.
Sounds like someone entered a movie by entering a pretty garden for some important reason... in a good way.
Jurassic Park like music
Sounds like a Disney movie theme
Movie-like
Sounds like a lullaby
Sounds like a love scene in Beauty and the Beast, which I love... but not as exciting
<b>TO2: LINCOLNSHIRE POSEY: LOST LADY FOUND</b>
I like this familiar song.
I've played this.
I am picturing Jack Sparrow... in a good way.
Pirate-like music
Sounds like a pirate song
Nice pirate song
It reminds me of Harry Potter and the type of music
Sounds like a mysterious scene from Pirates of the Caribbean
It also sounds like it could be in a movie.
Mood improved from the original.

**Category 1: Connection to Personal Experience (Non-Musicians)**

<b>AB1: LORD OF THE RINGS SYMPHONY: GANDALF</b>
Sounds like a good end to a movie.
I feel like I'm on Disney
Sounds like the first excerpt (TO1)
Certain parts of this just felt like a ringtone. I can't explain it.
Typical "action movie" opening theme. I love those!
<b>AB2: LINCOLNSHIRE POSEY: LOST LADY FOUND</b>
Reminds me of Pirates of the Caribbean.
Pirates of the Caribbean sounding...
Pirates of the Caribbean sounding, cool.
Pirates of the Caribbean
Jar of Dirt (adventurous)
Again, reminds me of a pirate movie
This song reminds me of a video game
Sort of like the 3rd one (TO2)
Similar to #3 (TO2)
I'm a pirate.
It sounds like a Pirates of the Caribbean song which I like.
This also reminded me of the freedom/adventure of childhood.
<b>AO1: SYMPHONIC DANCES FROM WEST SIDE STORY: SCHERZO</b>

Reminds me of a light-hearted scene from a movie.
Sounds like something from the Simpsons
It sounds like Dr. Suess.
I feel like I'm on Disney again.
Sounds like #5 (TB2??)
It sounds similar to one of the previous songs.
Sounds like a lower version of the 2nd excerpt (TB1)
Sounds similar to the 2nd excerpt (TB1)
I liked it the first time.
I like it because it sounds like something that would be in a Disney movie.
Cinderella moment.
Similar to another excerpt.
<b>AO2: FESTIVE OVERTURE</b>
Reminds me of Christmas on the movie "Elf"
I feel like I'm on a mission.
Sounds like music from a movie.
It kind of reminds me of the Star Wars track.
Sounds like it could be in The Nutcracker
Same feel as #2 (TB2)
It sounded like Christmas music at first.
Similar to one of the others.
I use similar for study music, but not easy listening.
Certain parts of this just felt like a ringtone. I can't explain it.
<b>TB1: SYMPHONIC DANCES FROM WEST SIDE STORY: SCHERZO</b>
Sounded like an earlier song but a little revised.
Sounds like #5 (AO1)
Kind of like Aladdin the Musical.
It sounds too Disney.
Same as #5 (AO1).
Same as the first one (AO1).
It sounds exactly like the other song we listened to.
Sounds like a cat chasing a mouse tone.
Not bad. Sounds like a movie soundtrack.
Sounds like an intro to a movie scene.
<b>TB2: FESTIVE OVERTURE</b>
Reminds me of Christmas.
It still reminds me of Star Wars. I like that track.
Closer to the music I listen to.
Reminds me of a Disney beat.
I like how court-like it sounds.
I like the pace; it still sounds similar to a previous song.
I felt as though the music had a royal/heavenly quality.
<b>TO1: LORD OF THE RINGS SYMPHONY: GANDALF</b>
Reminds me of a movie theatre

Fairy-like
Sounds like it would play in a movie in a flashback.
This would be a nice way to end a movie.
It sounds like a cool song in an action movie.
Sounds like really good intro music.
Sounds like something from a Disney movie
This reminds me of the freedom of childhood.
<b>TO2: LINCOLNSHIRE POSEY: LOST LADY FOUND</b>
Sounds like something from Pirates of the Caribbean.
Movie music
Sounds like Lindsey Sterling
Reminds me of a pirate movie.
Sounds old-timey. Kind of British.
Seems like a ballet song.
It sounds like the other ones that I liked.
Sounds like something from Pirates of the Caribbean.
I really like this because it sounds like something from Pirates of the Caribbean.
Sounds like intro music.
It sounds like another previous song.
It reminded me of a pirate-like theme.
Sounds like pump up music for sports.
Too similar to #5 (AB2)
It kind of sounds like the Pirates of the Caribbean theme.

***Category 2: Specific Musical Aspects (Musicians)***

<b>AB1: LORD OF THE RINGS SYMPHONY: GANDALF</b>
Too slow
Full beautiful tone
I dislike how the excerpt was slow and felt dragged.
Too little in the piece; did not seem to have a nice round sound
I don't like how the climax finished so quickly
Nice chords and tones
It's too high-pitched.
Chorale-like
Nice melody
Slow
Strong chords
The contrast between loud and soft was cool.
Slow
I gave this a 4 because it has a good rhythm
I like the tones and the rhythms.
<b>AB2: LINCOLNSHIRE POSEY: LOST LADY FOUND</b>
I really like the accents and the beats of this one.
I loved this march!!

Repetitive
Parts working in unison
Harmonized.
Played with great accentuation such as staccato notes
Nice tune and rhythm to the song
I like the note pattern
I like the style
Upbeat. Interesting-sounding key.
Enjoyable melody
This has a catchy melody. The balance is amazing. Love it.
Fast-paced, which I like.
Upbeat and old modern music
I like the melody and rhythms
I like the tone of it all
I like the rhythms.
Kind of repetitive.
I like the accentation but not the heavy unison.
I like the balance
<b>AO1: SYMPHONIC DANCES FROM WEST SIDE STORY: SCHERZO</b>
I liked the rhythm
Upbeat
Upbeat
I liked the music but disliked the style changes
I liked how it sped up from a slow tune to a faster one
I like the use of different dynamics
Soft melody
Tone changes
Very upbeat. I liked the different styles.
The rhythm was sporadic and had an unappealing tone.
<b>AO2: FESTIVE OVERTURE</b>
I really like the fast-paced tempo.
Clearly defined accents and dynamics
I like the speed
I like the range
Fast-paced
It sounds classical
I love this one. It seems challenging and it seems like they worked hard on it.
Too upbeat and fast
Fast-paced; Runs
Fast-paced
Difficult to play; Fast-moving notes
Very upbeat and sounded very well-played
Fast-paced. Sounds fun to play

It's fast and upbeat
I don't like the overall tone of the piece
Very fast
It's a very well-written piece
I do not dislike this song nor like this song how it is by the rhythm
It was not bad, but the tempo was faster than my liking.
<b>TB1: SYMPHONIC DANCES FROM WEST SIDE STORY: SCHERZO</b>
I really enjoyed the rhythm
Had decent musicality
Upbeat
Covers a broad range of accentuation, etc
I liked the music but disliked the style changes
It was ok. Not my style.
Too high-pitched
Weird time signature and upbeat
I don't like the melody
Slow
Moving 8th notes, staccato notes
Upbeat
I felt like the rhythm was sporadic
<b>TB2: FESTIVE OVERTURE</b>
I like all the runs
Very upbeat! :)
I enjoy fast music
I like the speed and sound quality
Classical.
It's very upbeat
It was too upbeat for my taste
Fast-paced. Not much bottom sound.
I liked the sudden change in dynamics
Fast.
Challenging to play & upbeat
I love how upbeat it is
Fast-paced. Sounds fun to play
The fast pace and the notes
Very difficult and fast parts making it sound cool and very hard to play
The fast runs are cool, and the fast parts
I like the complexity of the parts
<b>TO1: LORD OF THE RINGS SYMPHONY: GANDALF</b>
Too slow
Smooth and rhythmic
I liked the dynamic changes
I like the use of dynamics
I like the style of the music
Good crescendo

Slow-moving; changes key and feeling
It's kind of slow. Just not my type
The music is slow
Long sustained chords
I like the uplifting tone of this piece
<b>TO2: LINCOLNSHIRE POSEY: LOST LADY FOUND</b>
It is very slow.
I really enjoyed this march.
I like the style of this piece.
Repetitive
Pleasing with a powerful tone
Upbeat
Has very few parts playing at the same time. Slightly repetitive
I strongly liked the style of the excerpt
I like the beat pattern
Upbeat
Upbeat
Nice melody
I love the chords
I like how the lows joined in
Fast-paced
I like this song in how the rhythm is
I enjoyed the bass line and rhythm

***Category 2: Specific Musical Aspects (Non-Musicians)***

<b>AB1: LORD OF THE RINGS SYMPHONY: GANDALF</b>
I really like the decrescendos.
I like the undertone - Background music behind the melody.
Nice beat.
The higher notes sound better with the rhythm.
I like how it goes from high to low.
Nice harmony between the sounds.
It's ok, but the pace seems a little slow.
I like the chords a lot and it has a good melody.
Starts slow, picks itself up, and goes back too slow
Big, grand, swelling notes that draw me in. Yes.
<b>AB2: LINCOLNSHIRE POSEY: LOST LADY FOUND</b>
I like this song because the rhythm and beat goes with the flow.
It has a good rhythm and sound. I like the beat.
Upbeat
Liked the beat
Starts with simple melody
It's upbeat
Very repetitive
Modest pace.



It's fast-paced and I mean that's probably the only reason.
<b>AO1: SYMPHONIC DANCES FROM WEST SIDE STORY: SCHERZO</b>
It has lots of good beats to it.
This song is ok and the rhythm is good.
I don't like the beat.
Nice tone change.
I don't like the beat.
The tempo was interesting.
It's got a nice pace.
It was repetitive.
<b>AO2: FESTIVE OVERTURE</b>
This song is ok because the tempo is fast.
It was upbeat. Good rhythm.
I liked how it was very upbeat.
I like the tempo.
Too fast
Fast, Upbeat
Too fast-paced.
Upbeat
Fast-paced
Fast.
Fast paced
The piece was upbeat
Quick, upbeat
I feel fast-paced.
<b>TB1: SYMPHONIC DANCES FROM WEST SIDE STORY: SCHERZO</b>
I don't like the song. The melody is too high.
Interesting melody
I enjoy the beat to the music.
Soft and not fast
Upbeat
I was expecially fond of the staccato (is that the right word?) main rhythm.
<b>TB2: FESTIVE OVERTURE</b>
I dislike this song because it is too fast.
I like the tempo.
Fast-paced.
It's upbeat.
Too fast.
Sounds very hard to play
Upbeat.
I don't like the fastness of the song.
Good tempo & beat.
Upbeat
I like the speed of this piece.

Upbeat.
Intricate melody and background parts
I like fast-paced music
I loved most of it again... upbeat, but one of the parts was much too repetitive.
It sounds slightly repetitive which could get annoying.
<b>TO1: LORD OF THE RINGS SYMPHONY: GANDALF</b>
The song is ok because the melody and harmony is good and takes space.
I like how it goes from louder to softer in that way. It had a good decrescendo.
It had a good transition and not completely high-pitched.
TOO SLOW
Sounds classical.
Nice tone.
I don't like the beat.
I like the crescendo in the beginning.
<b>TO2: LINCOLNSHIRE POSEY: LOST LADY FOUND</b>
I like this song because the tempo is slow and keeps the harmony well.
I like it's beat and pace. It had good accompaniment as well.
It's a faster-paced song.
Very similar to the classical.
Deeper notes.
I like the beat & the rhythm.
Good rhythm and tempo.
The higher notes are nice.

### **Category 3: Emotions/Moods/Feelings (Musicians)**

<b>AB1: LORD OF THE RINGS SYMPHONY: GANDALF</b>
Magical
I enjoy this music because it is whimsical
I put a 3 because it sounded whimsical
It was average
Nice
Piece is very flowing
Heroic and smooth
Very smooth
I like the combination of sounds
It just seems very gloomy in a way
I like it. It sounds very pretty.
Empty-sounding at times
Nice moods and chirps
There's nothing special about it
It had resolves like a story, mainly
I can feel the emotion with just listening to a recording. I love it.
Sounds triumphant
Very smooth and shaped well

Not very interesting
It's not exciting
Very graceful
It's very pretty, dramatic, and musical
It's very lyrical and beautiful
I liked the mood
It doesn't have enough show to it
It also sounds bold and whole
<b>AB2: LINCOLNSHIRE POSEY: LOST LADY FOUND</b>
Sounds mystical
This song is very fun
Decent beginning with strong initiation. Very strong piece.
Smooth, strong, together
Sounds adventurous. I like adventure.
It seems nice. Something I would listen to in a concert.
I like how it sounded
It's interesting and strong
Sounds slightly energetic. This gives a vibe of adventure.
The sound is a little dark
Not as exciting as the other excerpts but still very cool and mysterious
Sounds cool
It's not too interesting
Nice up-like and happy attitude
<b>AO1: SYMPHONIC DANCES FROM WEST SIDE STORY: SCHERZO</b>
I like the surprises in this one
Diverse
Too chunky
Nothing really goes together and it seems like everything is just jumbled together
Same light feeling
European sounding
It's immature and childish-sounding
Strange-sounding
This didn't really have any emotion or made make sense
Mysterious
Some parts are better than others, but overall okay
Bouncy Quality
Still sounds fun and exciting
I like how the mood is shown in this song.
<b>AO2: FESTIVE OVERTURE</b>
It sounds very mystical
This sounded grand and well-thought out
It was so "festive!"
Very exciting and caught my ear from the very beginning

Smooth/strong beginning
All over the place, yet it was so strong
I like the energy of the excerpt
Lots going on makes it nice to hear
Exciting
It's annoying and hard to understand
Pretty nice-sounding
Suspenseful
Very fun
Smooth
Adventurous sound
Not very interesting
I like the jubilant nature
<b>TB1: SYMPHONIC DANCES FROM WEST SIDE STORY: SCHERZO</b>
I like the groove of this one
This one is very interesting to listen to
I like the originality of the sound of the music
Interesting
Did not flow very smoothly
Feels too chunky
I like this one also. It seems hip and it sounds great
Very light
It's annoying
Doesn't really make much sense to me
A little choppy
Jumpy, happy, almost funny
Fun to listen to
Personally, choppy music isn't my thing
The sound is pretty annoying to hear
Some things are neat. Others aren't as cool. It depends on the parts.
I don't like how this one is expressed
<b>TB2: FESTIVE OVERTURE</b>
This one was very happy and exciting.
I like how intricate it sounds
This one is so exciting!!!
Skillful lingering and intuition
Different part colliding and equaling out
Feels slightly messy as the different parts don't work well together
I liked how the excerpt was energetic
I love the way it sounds
It's annoying and too happy
Sounded energetic
It made me smile
Sounds complicated. Not too much difference in what was played
I chose 4 because I like how it gives off the mood of the song

<b>TO1: LORD OF THE RINGS SYMPHONY: GANDALF</b>
This one was cool but sounded kind of sad.
Very expressive and bouncy
This sounds very grand and royal.
Beautiful and interesting.
Majestic. Really pulled me into it from the beginning.
I like how it painted a picture in my mind
This piece is nice, but I feel like it has more potential.
I like the way it sounds
Nice impact moment
It's boring and too childish
Emotional
Sounded nice, kind of graceful.
This gives great emotion and somewhat tells a story.
Sounds triumphant at the beginning
Calming
Very graceful
Not too interesting, but still lyrical
It's ok, but I wish there could've been a darker feel to it.
Sounded cool.
I like how it moves through the song.
<b>TO2: LINCOLNSHIRE POSEY: LOST LADY FOUND</b>
This sounds fancy
I'm tired of hearing it
Very light
Thoroughly enjoyed
Very strong
Smooth, sounded together
I like this one. It seems nice and well put together.
I liked the feel of this music.
It's interesting and fun-sounding.
Interesting-sounding
Very mellow
It's fun
Sounds cool, dark, and mysterious
It sounds more appealing to the ear
I like how it shows the mood

***Category 3: Emotions/Moods/Feelings (Non-Musicians)***

<b>AB1: LORD OF THE RINGS SYMPHONY: GANDALF</b>
I like it because it's very soothing.
The reason why I think it's ok is because it gives meaning to the song.
It is strong and has a good sound to it. Also, I liked how it softened up.
I like the build-up and the epic feeling it has and I like how it transitions.
Gives a happy feeling

Nice conclusion
It's pretty
Has a pretty elegant sound to it
Sounds good
It has a strong intro.
Strong start and fluid.
It sounds good, but I don't prefer music like this.
The end mellows.
Sounds like a great resolution.
It is complex and has a nice sound.
<b>AB2: LINCOLNSHIRE POSEY: LOST LADY FOUND</b>
I liked how the music came in a little later to join the first part.
Sounds more interesting like a battle.
Very adventurous.
It is very catchy.
Old sounding
Sounds cool
Sounds like an adventurous sound; curious.
I love the way it builds up.
The combined sounds sound nice. I just like it overall.
Sounds cool.
It's good, a little catchy, but not great.
Very hefty sounds.
I really enjoyed this piece out of all of them.
It was nice, but boring. And simple.
Pretty simple.
Starts simple and adds parts. Something easy to follow.
It sounds triumphant and cool.
<b>AO1: SYMPHONIC DANCES FROM WEST SIDE STORY: SCHERZO</b>
I thought it was all over the place and hard to keep focused.
The sounds were not pleasing.
Not my favorite, but the variation in sound was fun and kept me on my toes
I like it because it's fun.
It was pretty fun and perky.
It has a unique sound.
Sounds suspenseful.
Different and not typical sounding.
I liked the sounds.
Different sound... I like it.
It got boring really fast.
Slightly disjointed and hard to listen to.
This felt triumphant, almost as though a long conflict has been resolved.
<b>AO2: FESTIVE OVERTURE</b>
It had good sounds to it.
I liked how it was resounding.

Has a lot going on
Gives off a sense of excitement
Too basic.
It was a bit boring, but not bad.
Very pretty.
Exciting
Leisurely.
The beginning is pretty good.
I liked the sound.
I like how it sounds very proper and stately.
I like it because it makes excitement.
Sounds fun and energetic
Sounds like happy music.
Adventurous.
It sounds good.
This song isn't too "balanced." It needs to be organized.
<b>TB1: SYMPHONIC DANCES FROM WEST SIDE STORY: SCHERZO</b>
It was catchy and had a fun tune to it.
I didn't like how it kept going back and forth between completely different sounds.
Light-hearted and fun
Lighter and friendly
Sounds really cool.
It's a catchy song.
Pretty & fun.
I like the different variations of noises.
It sounds almost fantasy-like.
Sounds happy
Different sound than what I'm used to.
A little too light for my liking
Slightly disjointed
<b>TB2: FESTIVE OVERTURE</b>
It was good, but just didn't interest me that much.
Fun
Catchy
Gives a sense of excitement and adventure
Fun!
Kept my attention. Diverse and fun.
Too fast. A lot going on at one time, but still a very happy mood to it.
It's pretty.
It's a happy feeling in it.
Too peppy.
Didn't sound right
It is fun sounding.

Nice development
Loopy little piece.
This made my heart beat a little fast. Hard to listen to.
I like it because it has a peaceful vibe, but it's not dull.
<b>TO1: LORD OF THE RINGS SYMPHONY: GANDALF</b>
It was very smooth and pleasing.
Triumph and makes you feel triumphant
Conveys a real feeling of awe and wonder
Simple
Very graceful.
A lot of emotion.
Reminds me of an adventure-based song.
Sounds triumphant.
Very unique & interesting
The sound is weird.
This one makes me think.
Has a grand intro.
Strong and intense. I can feel the story being told.
I like this because it seems dramatic.
Clean sounds
Calming, and was VERY VERY well done!
Gives a sorrow type of feel.
Big and grand. Very enjoyable.
It's classy, but not really entertaining.
<b>TO2: LINCOLNSHIRE POSEY: LOST LADY FOUND</b>
I liked how it all came together in the end.
It gave off a sense of impending adventure.
It's pretty
Suspenseful = great!
Sounds cool.
Easy to dance to.
I love the build up along with transitions.
Also sounds really cool
It's kind of catchy.
Full sounds
It sounds really old
It's not something I would listen to regularly.

***Category 4: Instrumentation Preference (Musicians)***

<b>AB1: LORD OF THE RINGS SYMPHONY: GANDALF</b>
Flute.
Too much trumpet
Big brass sound
<b>AB2: LINCOLNSHIRE POSEY: LOST LADY FOUND</b>



I strongly like the sounds of the instruments
Nice use of low brass
The brass sound was cool
Woodwinds and brass
<b>AO1: SYMPHONIC DANCES FROM WEST SIDE STORY: SCHERZO</b>
I like this one for the snaps
Love the snaps and flutes
Not the muted trumpet
I liked the make-shift sounding instruments
Nice flute sounds
Kind of percussive. It has strings plucked.
Percussion
I liked the flute part and the percussion parts in their different styles
<b>AO2: FESTIVE OVERTURE</b>
I loved the woodwind runs!
I am undecided on the instruments
Violin is good.
Nice string runs
This sounded like an orchestra
The violin is neat
Strings and winds
I like the trumpets
Woo Clarinets! It features individual sections and shows off the band's capabilities
<b>TB1: SYMPHONIC DANCES FROM WEST SIDE STORY: SCHERZO</b>
I like the snaps
I really enjoyed the snaps
Great tune by the woodwinds and flutes
Flute.
Interactive with the band
The flute part sounds cool. Snapping is cool.
<b>TB2: FESTIVE OVERTURE</b>
The flute is so interesting and the snaps add to the song.
Liked the fast trumpets. I may be a little biased.
I like the mix of instruments.
The instruments
I like the clarinet's quick notes
<b>TO1: LORD OF THE RINGS SYMPHONY: GANDALF</b>
I strongly disliked the sound of the instrument
<b>TO2: LINCOLNSHIRE POSEY: LOST LADY FOUND</b>
I strongly like the sounds of the instruments
Great tune by the violins and basses
Nice string instruments
The violins and cellos have a cool beat to them

String instruments <3
The strings sound awesome
I like this better on strings

***Category 4: Instrumentation Preference (Non-Musicians)***

<b>AB1: LORD OF THE RINGS SYMPHONY: GANDALF</b>
Good but the horns sounded off in the beginning.
It sounds like the orchestra type of music.
It just sounds like another orchestral song.
I like orchestral music, although in some areas it felt like it was not the best.
<b>AB2: LINCOLNSHIRE POSEY: LOST LADY FOUND</b>
I really like the gradual increase in instruments coming in.
Love this! Different instruments mix well.
Liked how the instruments worked together.
I also like the wind instruments so I liked this one.
A bass instrument assists.
I like how other instruments come in after the first instruments
<b>AO1: SYMPHONIC DANCES FROM WEST SIDE STORY: SCHERZO</b>
I like the sound of the instruments.
I don't really like the diverse instrumentation.
I don't like the finger snapping.
Nice contrasts between horns and wind.
The bells are extremely annoying. I can't stand bells in songs.
<b>AO2: FESTIVE OVERTURE</b>
I like the instruments being played in this piece.
Drums and fiddler
The violins at the end were great.
<b>TB1: SYMPHONIC DANCES FROM WEST SIDE STORY: SCHERZO</b>
I like the little snaps.
The snaps were cool but there's not much to it.
It sounds just like any other orchestral song.
I love winds and this piece was great as many worked well together.
Snapping and bells are my pet peeves.
<b>TB2: FESTIVE OVERTURE</b>
(none)
<b>TO1: LORD OF THE RINGS SYMPHONY: GANDALF</b>
It sounds orchestrated. Once again, I like that.
I don't like the instruments.
Strong horns
Good shift between big booming horns and soft wind.
<b>TO2: LINCOLNSHIRE POSEY: LOST LADY FOUND</b>
I like how the light string started and then the bass came in.
It has a nice bass line.
I like orchestrated-type music.
I really like strings, so I favored this.

The blend of the instruments was wonderful.
"Phat" lower voices
I like all of the instruments.
I love strings
Different instruments. I like these better though.
I think the bass matches up.
I like the secondary instrument/bassline (?)

***Category 5: Nonspecific Preference (Musicians)***

<b>AB1: LORD OF THE RINGS SYMPHONY: GANDALF</b>
It wasn't good and it wasn't bad
It was alright
Nothing stood out.
Loved it. My favorite. <3
<b>AB2: LINCOLNSHIRE POSEY: LOST LADY FOUND</b>
I found nothing especially appealing or unappealing.
<b>AO1: SYMPHONIC DANCES FROM WEST SIDE STORY: SCHERZO</b>
Alright.
Ehh, alright.
It was ok.
It was okay.
<b>AO2: FESTIVE OVERTURE</b>
I like it in a good way.
Love this piece!
<b>TB1: SYMPHONIC DANCES FROM WEST SIDE STORY: SCHERZO</b>
It was okay.
It's cool.
I feel indifferent.
Some things are neat. Others aren't as cool. It depends on the parts.
<b>TB2: FESTIVE OVERTURE</b>
Ehh, alright.
Love this piece!
I found nothing especially appealing or unappealing.
<b>TO1: LORD OF THE RINGS SYMPHONY: GANDALF</b>
Alright.
Nothing in particular stands out.
<b>TO2: LINCOLNSHIRE POSEY: LOST LADY FOUND</b>
I really like this one.

***Category 5: Nonspecific Preference (Non-Musicians)***

<b>AB1: LORD OF THE RINGS SYMPHONY: GANDALF</b>
I didn't dislike anything but I didn't feel anything.
<b>AB2: LINCOLNSHIRE POSEY: LOST LADY FOUND</b>
(none)

<b>AO1: SYMPHONIC DANCES FROM WEST SIDE STORY: SCHERZO</b>
Give or take on this one...
I don't love it alone as a song.
<b>AO2: FESTIVE OVERTURE</b>
I liked everything about it.
<b>TB1: SYMPHONIC DANCES FROM WEST SIDE STORY: SCHERZO</b>
Just not feeling it.
<b>TB2: FESTIVE OVERTURE</b>
I don't know.
<b>TO1: LORD OF THE RINGS SYMPHONY: GANDALF</b>
Just a bit cliché.
It was ok, I just didn't like it.
<b>TO2: LINCOLNSHIRE POSEY: LOST LADY FOUND</b>
(none)

## Appendix J: Participant Comments After Listening Task

### Category 1: Connection to Personal Experience (Musicians)

FAVORABLE COMMENTS POST-LISTENING
I was familiar with some of the pieces.
I played some of them before. That's my jam!
My favorites sound like they are from Jurassic Park and Pirates of the Caribbean.
The Disney-like ones were my favorite.
They reminded me of movies with the emotional music that captures the whole scene.
I like all the ones I could see taking place in a movie.
I liked the ones I chose as 5 because they reminded me of a video game I used to play.
UNFAVORABLE COMMENTS POST-LISTENING
(none)

### Category 1: Connection to Personal Experience (Non-Musicians)

FAVORABLE COMMENTS POST-LISTENING
They reminded me mostly of good scenes from movies or tv shows.
They sounded similar to things from movies and tv shows.
I like the last one because it sounded like Lindsey Sterling.
It sounds like a song from Pirates of the Caribbean.
Very similar to the music I like.
I like most of them, except the one that was like a Disney song.
They sounded like music from Pirates of the Caribbean and that is one of my favorite parts about the movie.
They sounded like the music you would hear in the movies.
My favorites reminded me of something of greater importance.
I loved the reminder of childhood found in some of the excerpts.
UNFAVORABLE COMMENTS POST-LISTENING
Sounded like something I've heard a million times before.
I felt like I was on a Disney movie.
The fairy-tale feeling.
Some of them sounded a bit like church music... not as fun in a way.
I noticed that some of the songs were either repeated or similar.
No one likes hearing the same thing 4 or 5 times.
There kind of sounded like a Legend of Zelda Soundtrack.
2 of them just felt like ringtones to me.

### Category 2: Specific Musical Aspects (Musicians)

FAVORABLE COMMENTS POST-LISTENING
I liked the musical qualities such as intricate runs and changes in tempo.
I enjoyed the solos.
The notes were very articulated and short.
The excerpts that I liked the most were those that had beginnings which contained smooth melodies.

They often had clearly defined accents, dynamics, staccatos, etc.
The dynamic changes
I liked the use of articulation and just dynamics in general.
My favorite ones consisted of more challenging pieces. It also had a lot of upbeat parts which I love.
My favorite excerpts had a good style to them.
The better excerpts were either exciting with fast runs or filled with deep chords.
The excerpts I liked the most were upbeat with fast-moving notes. Also, they would be difficult to play.
Melodies you can sing and get stuck in your head.
Fast-paced
Fast and upbeat sounds.
They had tones that were darker.
I liked the sustained chords and the strong-sounding notes. I also liked the moving 8th notes.
I liked the fast. I also liked the loud ones.
Very upbeat music is more appealing to the ear.
I liked the complexity of the music - anything that shows how a band has worked.
The songs I enjoyed had a good rhythm.
<b>UNFAVORABLE COMMENTS POST-LISTENING</b>
They were slow paced.
Repetition.
I do not like music that is too slow.
They often sounded played only to be loud.
I disliked how the style was inconsistent.
The too soft tunes or how the melody seemed to be shrill.
I didn't like the loudness.
I didn't like rapidly played high notes.
Classical music.
My least favorite excerpts were too upbeat and fast.
I didn't like how the music was flat.
They were slow-moving.
Strange melody.
Slow.
No lows. Very high-pitched.
The slower songs were kind of boring to me.
They were more lullaby style.
They are hard to play.
If it is repetitive.
The tone was sporadic and didn't seem to have any rhythm.

***Category 2: Specific Musical Aspects (Non-Musicians)***

<b>FAVORABLE COMMENTS POST-LISTENING</b>
Most of the excerpts had lots of good beats to it.

I like the melody of the songs. The fast tempo songs are the ones that I really like.
I liked the pace, tempo, and beat of the songs I liked.
I liked the upbeat music when the music sounded like it was building up for something epic. I liked when 2 melodies were played at the same time.
The fast tempos played well.
The changing from tone into piano happened a lot which I liked.
They had a classical feel to them.
I liked the lower notes.
Fast
They gave me a happy upbeat feeling.
They were either very upbeat or very slow.
The ones I liked were fast and upbeat.
I liked the ones I liked because they were upbeat and high in tempo.
I loved how it built up with heavy sounds/notes.
I liked the beat and tempo.
They were upbeat.
The style that it was played in
They were upbeat
I liked the fast pacing of some of the songs.
I liked the intricate melodies
I like the fast-paced songs. The songs I enjoyed were fast.
Very upbeat
Up-paced.
They seemed very energetic with their form.
The favorites swelled with grand notes.
There were low notes.
The excerpts I enjoyed were fast-paced.
<b>UNFAVORABLE COMMENTS POST-LISTENING</b>
I don't like the tempo being too slow.
I mainly didn't like it because it seemed like the notes didn't go together.
Some hit too high of a pitch.
They sounded like they had no real rhythm to them.
The thing I didn't like was if the whole thing was repetitive.
One of them was too slow.
The high notes
If it was going at a faster pace.
The ones that were not upbeat and were kind of slow.
Most were too fast.
They were slower-paced which is fine.
The excerpts I didn't like were way too fast and very upbeat.
I did not like starting off with a fast-paced song.
The beat in some didn't sound good.
I didn't like how it was the same genre.
Some of them sounded a little bit slower
I didn't like a few songs because they seemed slow

The song was very slow. I'm not a big fan of slow-paced music.
Too repetitive...
Certain beats are kind of the same.
There were mainly higher notes.

***Category 3: Emotions/Moods/Feelings (Musicians)***

<b>FAVORABLE COMMENTS POST-LISTENING</b>
The ones that kept people interested when it's not predictable.
The excerpts that were very fun to listen to.
I enjoyed the chaotic parts.
The music was very beautiful. I loved it from the very beginning. I couldn't stop listening. I wish it would loop forever and be the soundtrack to my life.
They were smooth and together and strong.
I liked the sound and energy of my favorite ones.
How the music flowed.
I liked the continuous and darker ones. I like mystery.
My favorite excerpts were very strong-sounding.
They were dark and mature-sounding.
Fanfare; Big emotion.
They all sounded quite nice. Some were energetic. Others were graceful and kind of adventurous.
Fun parts.
I liked the changes in the mood.
I liked the fun sounds.
I liked the bouncy quality of the last one.
I liked the jumpy ones. I also liked the dramatic ones.
I liked the contrast.
I liked the excerpts with changing moods.
<b>UNFAVORABLE COMMENTS POST-LISTENING</b>
The ones that sound unorganized are the ones I didn't like.
They were boring.
I did not like the business of some of the songs, or the old-fashioned nature of them.
Some of the music was strange-sounding and hard to follow.
It was hard to listen to and honestly: cringeworthy!
I disliked the excerpts that seemed frantic and cluttered.
Way too chunky and everywhere.
They often sounded blasted.
I didn't like the some combinations of information.
My least favorite ones mostly consisted of not very well put together pieces.
They were overly happy and annoying.
They were not necessarily interesting in sound. They should have showed more or a story to them.
Cheesy (almost)
I didn't really feel anything with emotion and I couldn't really follow with it.
They were not as exciting.



The darker tones were a bit farther from my taste.
They were almost uneventful. Not very exciting.
Not very fun or interesting to listen to.
It was deep and choppy.
What I didn't like is how it sounded so boring.
The songs I did not like was how it showed an up/happy mood with how the music was.

### **Category 3: Emotions/Moods/Feelings (Non-Musicians)**

<b>FAVORABLE COMMENTS POST-LISTENING</b>
Most of the excerpts were very smooth.
It brought the songs in suspense.
They just sounded good to me and appealed to my taste.
I liked when the music sounded like it was building up for something epic.
Jolly sounding, triumphant sounding
They were catchy
They gave off real emotions and were beautiful.
That they're fun. Well done.
I liked the suspenseful feel of the ones I like.
They sounded adventurous and complicated.
My favorite ones were the gems of music that I would sit down and listen to.
They had very pretty sounds to them.
They were very emotional.
The ones I liked could feel the song when it was played.
I liked the fantastical sounds of my favorite excerpts. It made me feel adventurous I guess.
It was a good piece of music.
They were either happy or strong and emotional.
It was energetic.
My favorites were calming.
Happy
I liked when it had a smooth transition.
The favorites were big.
All of the parts went together well.
I also liked the sense of adventure/excitement found in many.
<b>UNFAVORABLE COMMENTS POST-LISTENING</b>
The ones without suspense that were boring.
I thought they were all over the place and you really couldn't keep track of them. The songs were too erratic and crazy for me.
Some annoyed me.
They sounded chaotic.
No real emotional conveyance or pleasantness, though none were atrocious.
Sounded too traditional
They were consistent and couldn't keep me attention.
For my least favorite ones, I wouldn't sit down and listen to them.
They were kind of bland. There wasn't much musical stuff coming from it.
They were too abstract and they sounded boring.

When it was harder to find a connection with the song.
It sounded too kiddy.
Too many combined sounds.
At one point, they started to all sound the same.
I didn't like the light sounds as much.
I didn't like the jumpiness.
#5 (AB2) was nice, but pretty plain and quiet.
The ones I didn't like were slightly disjointed and hard to listen to.
Almost something I would hate waking up to.

***Category 4: Instrumentation Preferences (Musicians)***

<b>FAVORABLE COMMENTS POST-LISTENING</b>
I really liked the one that included the finger snaps.
They had extras to the songs like snaps.
The combination of different instruments.
One of the excerpts had nice woodwind runs.
Big brass sound.
I liked how the lows came in.
I liked how they had more of the lower instruments.
I like the flute melodies in the first excerpt (AO1) and another one towards the end. I also liked the string song.
The songs I enjoyed had a good bass line.
<b>UNFAVORABLE COMMENTS POST-LISTENING</b>
There was just so much conflict between some of the instrumentation.
The sound of the instruments.
The strinfgs were louder than the winds in one excerpt.
String heavy; band snapping
Little to no percussion stuff in them

***Category 4: Instrumentation Preferences (Non-Musicians)***

<b>FAVORABLE COMMENTS POST-LISTENING</b>
The bass kicked in late, strings.
Violin playing is pretty and so is the last one.
I liked the way the instruments were used in the excerpts.
The instruments that mixed with other instruments
The dramatic wind and brass instruments.
I liked the strong horns.
The songs had a lot of instruments.
I liked #2 (TO1), as it had good contrast between horns and wind.
The excerpts I enjoyed didn't have a ton of alternate instruments distracting me from the actual song. (Ex: Violins and the bass working together.)
<b>UNFAVORABLE COMMENTS POST-LISTENING</b>
For some reason, finger snapping annoys me.
#6 (TO2) had a different choice of instrument, which was nice.
Snapping, Clapping, and other sound effects.

**Category 5: Nonspecific Preferences (Musicians)**

<b>FAVORABLE COMMENTS POST-LISTENING</b>
I liked them but none really stood out.
I liked them all but one was my favorite.
<b>UNFAVORABLE COMMENTS POST-LISTENING</b>
None were really bad in my opinion.
I just wasn't feeling it, man...
I didn't have a least favorite.
I don't really have a least favorite.
I didn't really dislike much of anything about the excerpts.
I liked everything.

**Category 5: Nonspecific Preferences (Non-Musicians)**

<b>FAVORABLE COMMENTS POST-LISTENING</b>
They all sounded the same to me.
<b>UNFAVORABLE COMMENTS POST-LISTENING</b>
I didn't dislike any of them.
I liked most of them evenly.

### **The Vita**

Colin Caldarera earned a bachelor's degree in both music education and saxophone performance from Louisiana State University in December of 2010. He will earn his master's degree in music from Louisiana State University in May of 2015. Mr. Caldarera has taught music at all levels in the K-12 spectrum, particularly high school band. His marching and concert ensembles consistently received superior ratings at festivals and competitions throughout Louisiana. He is an active woodwind doubler, performing in pit orchestras and various ensembles as requested. In the summer of 2014, Mr. Caldarera taught secondary level music and performed in Concepción, Chile. Mr. Caldarera plans to return to K-12 teaching when he completes his graduate degree.