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## **Music Preference: A Comparison of Verbal Opinions and Behavioral Intentions of Selected High School Students.**

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**Music preference: A comparison of verbal opinions and  
behavioral intentions of selected high school students**

**Graffius, Karen O'Neal, Ph.D.**

**The Louisiana State University and Agricultural and Mechanical Col., 1988**

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MUSIC PREFERENCE:  
A COMPARISON OF VERBAL OPINIONS  
AND BEHAVIORAL INTENTIONS OF SELECTED  
HIGH SCHOOL STUDENTS

A Dissertation

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

in

The School of Music

by  
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## TABLE OF CONTENTS

LIST OF TABLES . . . . .	iii
ABSTRACT. . . . .	iv
Chapter	
I. INTRODUCTION AND STATEMENT OF THE PROBLEM . . . . .	1
Need for the Study . . . . .	3
Limitations . . . . .	5
II. A REVIEW OF THE RELATED LITERATURE . . . . .	8
Factors Influencing Music Preference. . . . .	8
General Style Preferences . . . . .	23
Instruments for Measuring Music Preference. . . . .	25
Summary . . . . .	30
III. METHOD . . . . .	33
Subjects . . . . .	33
The Musician Survey Form. . . . .	34
The Music Listening Inventory . . . . .	35
Procedures . . . . .	36
IV. RESULTS . . . . .	38
V. DISCUSSION . . . . .	53
. . . . .	
BIBLIOGRAPHY. . . . .	64
APPENDICES . . . . .	76
VITA. . . . .	96

## LIST OF TABLES

4.1	Frequency of Art Music Chosen by Survey . . . . .	39
	and Listening Inventory	
4.2	Frequency of Choice and Ranking of Musicians. . . . .	41
	Through the Survey and Listening Inventory	
4.3	Frequency of Top 15 Musicians Chosen by . . . . .	45
	Musician Survey	
4.4	Frequency of Top 15 Musicians Chosen by . . . . .	50
	Listening Inventory	



## ABSTRACT

The purpose of the study was to compare high school students' verbal opinions and behavioral intentions for musicians and their music. Subjects were high school students enrolled in a gifted and talented curriculum (N=57) and students enrolled in the regular curriculum (N=45). They were further categorized as students with three or more years of music training (N=56), students with less than three years of music training (N=46), black students (N=39) and white students (N=63).

In part one of the study all of the subjects were given a list of 40 musicians, ten from each of the following style categories: "pop/rock/soul," "jazz/blues/big-band," "country-western," and "classical." They were instructed to choose 15 of these musicians whose music they felt important enough to be passed on to future generations (verbal opinions). In part two subjects were required to listen to 40 musical excerpts by the musicians included in part one. They responded to the music by indicating whether they would purchase the music or not, and whether they already owned it (behavioral intentions).

An analysis of the frequency of classical musicians chosen in the survey and on the listening test indicated a

decrease in classical musician choice from the survey to the listening test. Thus, subjects chose fewer classical musicians when listening to their music as compared to seeing their names on a list. Chi-square frequency tests indicated that the observed frequencies were statistically different from what might have been expected by chance for the gifted and talented (chi-square = 4.86, df=1,  $p < .01$ ), regular (chi-square = 30.6, df=1,  $p < .02$ ), at least three years of music (chi-square = 5.2, df=1,  $p < .02$ ), less than three years of music (chi-square = 21.2, df=1,  $p < .01$ ), black (chi-square = 10, df=1,  $p < .01$ ), and white subject groups (chi-square = 13.2, df=1,  $p < .001$ ).

A comparison of the frequency of choice of all musicians on the survey and listening inventory indicated a decrease in frequency from the survey to the listening for 31 of the 40 musicians; however, a Spearman rho correlation of the ranking of the musicians indicated a moderate, positive relationship ( $R_s = .64$ , df=40,  $p < .001$ ) between the two measures.

## CHAPTER I

### INTRODUCTION AND STATEMENT OF THE PROBLEM

Numerous advances in technology and the media have had an enormous impact on the music preferences of today's youth. M-TV, tiny "walkman" stereos, and the emergence of a multitude of hard-rock and top-forty radio stations have all contributed to our youths' rather one-sided preference for pop music. One of the most difficult jobs for the music educator is that of instilling in young people a liking for art music. Music Appreciation and Fine Arts Survey courses have been included in many high school curriculums to help facilitate this puzzling task.

Although there is a vast amount of research on the subject of music preference, relatively little has dealt with the high school student. Baumann (1960), Geringer & McManus, (1979), and James (1973) were interested in the style preferences of high school students and concluded that pop music is their most preferred style. In one study, melody, mood, rhythm, and lyrics were found to be the most important reasons given by young people for preference of pop music (Boyle & Hosterman, 1981). Sociocultural variables such as danceability and hearing the selection on the radio

were viewed as less important. Also, high school students indicated that instruments used in the selection were more important in their preference for the music; this was less of a concern for grades 5 and 7 and for college-aged subjects.

One study investigated the effects of instruction on high school students' music preferences. Gross (1984) compared two methods for teaching electronic music to high school students. One group of students received instruction through an active-experience approach, while others received information through lecture and discussion. No differences were found in the electronic music preferences of the two groups.

The effect of adult and peer modeling and approval on the music selection behavior of high school students was examined by Hughes (1980). He found that high school students chose to listen to music that was approved by adults and their peers over music that was unapproved.

Johnstone and Katz (1957) questioned 133 high school girls and discovered that their preferences varied according to their neighborhood and popularity. They found that the preferences of highly popular girls conformed closely to the preferences of their friends and that tastes for particular songs and disk jockeys were anchored in small groups of friends.

The musical preferences of a group of adolescents was examined by Kelly (1961). He determined that high school

students with musical training had a higher preference for classical music and that classical music preferences increased with grade and popular music preferences decreased with age.

In order for music educators to be effective in teaching appreciation of art music to high school students it would be helpful to understand factors which affect their music preferences. Therefore, the purpose of this study was to compare high school students' preferences for music both in the presence and in the absence of the music itself.

#### Need for the Study

The purpose of this study was to compare high school students' verbal opinions and behavioral intentions toward music. In his study of the effect of a college music appreciation course on students' preferences for composers, Price (in press) found that the course was effective in increasing knowledge of classical composers. However, he theorized that the students became more familiar with the names of these composers but did not necessarily like their music more. He also stated that "the students were not asked to choose music of composers, but were merely asked who they liked, thus these choices were verbally expressed in the absence of musical stimuli. It may be quite different to listen to the music of J.S. Bach and say that one likes it,

than it is to list him as a favorite composer in the absence of his music." (Price, in press, p. 11).

It was the purpose of this study to compare high school students' preferences for composers or musicians when presented both in the absence of their music and in the presence of their music. Preference was measured through verbal opinions and behavioral intentions. Price (1986) described "opinion" as "verbal reaction to an idea or stimulus while in its presence" (p. 154). He described "behavioral intentions" as "opinions or simulated preference expressed in the absence of a stimulus object, but with contextual referents given" (Price, 1986, p. 153). In the first part of the present study high school students expressed their verbal opinions of music and musicians without hearing it. They were asked to choose 15 musicians from a list of 40 whose music they felt was important enough to be passed on to future generations. In the second part of the study behavioral intentions were expressed in the presence of music when subjects reacted to 40 musical excerpts by indicating if they would purchase the music or not or if they already owned it. The following null hypotheses were tested:

1. There will be no statistically significant differences in the verbal opinions and behavioral intentions of high school students for art music when they are asked to

respond in the presence of, compared to the absence of, music stimuli.

2. There will be no statistically significant differences in the music preferences (in the presence compared to the absence of music stimuli) of the following subject groups: students enrolled in the gifted and talented curriculum and students enrolled in the regular high school curriculum; students with three or more years of music training and students with less than three years of music training; and black students and white students.

#### Limitations

There are limitations to this study that require clarification. Musicians from four style categories ("pop/rock/soul," "country-western," "jazz/blues/big band," and "classical") were included in the testing measures. Even though these styles were included, the purpose of the study was not to define the style preferences of the subjects. The intention of the study was to determine the effect of the presence of music stimuli on the subjects' choices for certain musicians and their music. To control the length of the testing measures it was necessary to limit the possible choices of musicians to ten from each of the four style categories previously mentioned. Unfortunately, with such a limited choice, many important musicians from all four style

categories were excluded.

The subjects selected for the study were students from McKinley High School in Baton Rouge, Louisiana. This school offers a gifted and talented curriculum as well as a more standard high school curriculum. In an effort to have an equal number of subjects from the gifted and talented and regular curriculums, subjects were drawn from eight English classes (four gifted and talented and four regular). Because many of the subjects in this study were enrolled in the gifted and talented program, it was not possible to generalize the results of this study to other high school students. However, these results may be useful in the design of future studies, and may also be compared with previous research.

The purpose of this study was to compare high school students' verbal opinions and behavioral intentions for musicians and their music. It seems that many high school students have an appreciation or knowledge of many composers or musicians but do not enjoy listening to their music. This study was designed to test that assertion. Because of the focus of the study, it was necessary to construct different questions for each part of the experiment. In the first part of the study, students were asked to choose 15 musicians from a list of 40 (verbal opinions)<sup>1</sup>. They were told to pretend that they were involved in a time capsule project and that



their job was to pick 15 musicians whose music they felt was important enough to be passed on to future generations. This question was designed to indicate whether the subjects had an appreciation or knowledge of particular musicians. In the second part of the study, the subjects listened to musical excerpts of the same musicians included in part one. They were asked to indicate whether they would purchase the music or not and whether they already owned it (behavioral intentions). The purpose of this question was to determine if the subjects actually listened to the music of the musicians for whom they had chosen in part one.

Therefore, while it was not possible to determine specific music preferences for high school students, it was possible to draw some conclusions regarding the way different measures of music preferences affect those preferences. Furthermore, an examination of the way in which the gifted and talented group versus the regular curriculum groups, music versus non-music groups, and black versus white groups responded to the different measures should provide useful information for future research in music preference.

## CHAPTER II

### REVIEW OF RELATED LITERATURE

A vast amount of research on music preference encompasses a wide range of topics. Researchers have attempted to quantify the variables and factors which influence music preference. They have studied the general style preferences of particular age groups and have constructed instruments for measuring music preference. A recent theoretical model for the development of individual music listening preferences "identifies three major sources of input information that influence a listener's music preference decision," including "(a) the physical characteristics of the music itself, (b) the influence of the cultural environment in which the listener lives, and (c) the personal characteristics of the listener" (Leblanc, 1982, p. 227).

#### Factors Influencing Music Preference

Music educators have observed that some individuals have preferences for certain styles of music, while other individuals prefer other styles. In an effort to explain this researchers have attempted to identify certain factors or variables which may account for these acquired tastes.

The studies that define these factors easily conform to Leblanc's model; however, most are concerned with the personal characteristics of the listener. These factors include instruction, repeated listening, musical experience, age, intelligence, socioeconomic status, race, sex, and personality variables.

#### Personal Characteristics of the Listener

Numerous studies have dealt with the effect of music instruction or listening experience on musical preference. Bradley (1972), Evans (1965), and Flowers (1987) found that music listening experiences and instruction can positively influence musical preference. Bradley (1972) investigated the effects of analytical listening on the contemporary art music preferences of seventh graders. He found that their preferences for the music increased with this type of instruction. The effect of music listening experiences on junior high school students' preferences was also investigated by Evans (1965). He found that the listening programs increased preference for the music; however, he also concluded that understanding the elements of structure of the music had no effect on preference for the music. Flowers (1978) tested the effect of music appreciation instruction on elementary education majors' preferences for four symphonic movements. The instruction increased the subjects' verbal

preference ratings for the music, although they did not spend more time listening to selections discussed in class over selections not discussed.

Shehan (1985) investigated the transfer of preference from taught to untaught pieces of non-western genres. She found that instruction increased sixth graders' preferences for unfamiliar songs; however, there was no transfer of preference to untaught songs of the same genre.

Most of the studies which examined the relationship between instruction and music preference concluded that instruction does not positively influence music preference. Geringer and Nelson (1980) investigated the effects of guided listening on the music preferences of fourth graders. The instruction had no effect on the subjects' preference ratings for the music or their time spent listening to the music. The effects of guided listening on the Baroque and Twentieth-century music preferences of junior high students was investigated by Prince (1974). His conclusions were the same as those of Geringer and Nelson. Instruction did not increase the preferences of students for music of the Baroque and Twentieth-century.

In 1966, Archibeque tested the effects of music lessons in developing a taste for contemporary art music. One group of junior high students received lessons on contemporary music for a semester while another group received no

lessons. At the end of the instructional period all of the students indicated a preference for the music regardless of the lessons or lack of the lessons.

The effects of instruction on college students' preferences for folk, serious, chamber and serious symphonic music was tested by Williams (1972). A pretest/posttest listening survey indicated that the instruction had no significant influence on the college students' attitudes toward the music.

The effect of instruction on the behavioral preference, behavioral intent, and verbal opinion of college music majors for the music of Charles Ives was examined by Yarbrough and Price (1982). Students receiving instruction did not choose to listen to Ives' music rather than music not by Ives any more frequently than did students who had not received instruction. Also, there were no differences among students who received the instruction and those who did not, neither with respect to their intentions to hear the music again, to purchase it, or to listen to it on the radio, nor with respect to their verbal opinions regarding the music's worth.

Two researchers investigated the relationship between televised music instruction and music preference. In a study by Brown (1978) first graders received training in aural discrimination on 20 video-taped lessons. It was found that these lessons did not increase subjects' preferences for the

music taught, nor did they not choose to listen to the taught music over music not taught. Shehan (1979) tested the effects of the television series "Music" on the music listening preferences of elementary general music students. There were no differences in the music preferences of children who had viewed the series and those who had not.

Greer, Dorow, and Hanser (1973), Gross, (1984), Keston (1954), and Larson (1971) surveyed the effects of different teaching methods on music preference. Greer, Dorow, and Hanser (1973) found that a group of second and third graders receiving music discrimination training did not have a higher preference for symphonic music over a similiar group without the training. Gross (1984) compared an active experience and lecture-discussion methodology as means for developing music preference within a high school electronic music course. No differences in preference were found between subjects who were instructed in the active experience approach and those in the lecture-discussion method.

The effect of music listening only and music listening plus lecture on music appreciation was investigated by Keston (1954). Results indicated that the music listening plus lecture method was more effective in producing positive attitudes toward music. The effect of musical and extramusical information upon musical preference was examined by Larson (1971). The group receiving musical instruction

experienced a greater gain in musical preference.

The effect of familiarity and repeated listenings on music preference has also been examined. All of the studies reviewed (Bartlett, 1973; Getz, 1966; Hall & Heingartner, 1974; Hargreaves, 1984; Krugman, 1943; and Trammell, 1977) indicated that repeated listenings of a musical composition result in positive attitude changes or preferences for that composition. Hall and Heingartner (1974) concluded that at least eight repetitions resulted in a positive attitude shift; however, Trammel (1977) determined that five repetitions were effective and any additional ones resulted in negative attitude shifts.

The effect of musical instruction or experience on the musical attitudes of high school students has been observed by several researchers. Little (1979), Sluss (1968), and Spencer (1970) found that musical experience is statistically significant in determining music preference. They found that high school students participating in school music programs had more favorable attitudes toward music than students not participating in such programs. However, Geringer and McManus (1979) discovered that high school music students preferred current popular music over other styles regardless of their musical experience.

The effect of musical training on the music preferences of adults was investigated by Hornyak (1966), Noble (1976)

and Rubin-Rabson (1940). Hornyak (1960) surveyed the audiences at several classical music concerts and found that subjects with formal music training responded more favorably to the music than those with no formal training. Noble (1970) found a relationship between the amount of music training and musical attitude but was unable to determine the strength and nature of the relationship. The effect of musical training on adults' preferences for Classical, Romantic and Twentieth-century music was tested by Rubin-Rabson (1940). She found that musical training had no effect on the subjects' preferences for Classical and Romantic music, but found a statistically significant relationship between their musical training and preference for twentieth-century music.

The relationship between music preference and musical experience of college freshman was investigated by Erneston (1961). He found that a strong relationship existed, but was unable to link any particular type of musical activity with a higher level of acquired taste.

Several researchers have been concerned with age as a factor in music preference. Fisher (1951) surveyed six groups of subjects at various age levels regarding their age, sex, religion, and occupation. He also instructed subjects to rank five classical compositions in order of their preference of them. He found few differences in music



preference among the age levels. The effect of age on the musical preferences of college students was investigated by Fox and Wince (1975). They found no relationship between age and music preferences. In his survey of adults attending classical music concerts, Hornyak (1960) concluded that age had no relationship to music preference. Keston and Pinto (1955) examined college students' music preferences and found no relationship between their ages and preferences. In an analysis of the factors influencing the music preferences of adults, Noble (1976) also discovered that age has no effect on music attitudes.

Even though considerable research indicates that age is not a factor in music preference, other researchers have found relationships between the two. Rubin-Rabson (1940) examined the relationship between age and music preferences of adults between 20 and 70. She concluded that preference for Classical and Twentieth-century music decreased with advancing age. Younger adults seemed to have a higher preference for Classical and Twentieth-century music than older adults. Denisoff and Levine (1972) questioned 919 college students and concluded that age was indeed a factor in music preference. They found that rock music was most preferred by the college-aged, and classical music was most preferred by adults over the age of 29.

Three of the studies reviewed focused upon the

relationship between intelligence and music preference. All three found statistically significant relationships between these two factors. Crawford (1972) found that fourth, fifth, and sixth grade students with high I.Q.s had more music interests than did low I.Q. students. Erneston (1961) reported that high mental ability contributes positively to taste formation in college students; and Rubin-Rabson (1940) discovered that adults with a higher average intelligence preferred modern (Twentieth-century) music over the classical style.

One factor in the development of music preference which has interested music researchers is socioeconomic status; however, these researchers seem to disagree as to the relationship between socioeconomic status and music preference. Crawford (1972), Fisher (1951), Fox and Vince (1975), James (1973), Rogers (1957), and Williams (1972) came to the same conclusion that there is not a statistically significant relationship between socioeconomic status and music preference. However, Noble (1976) found that adults in professional fields had a more positive attitude toward music than did individuals in lower occupational fields. The relationship between socioeconomic status and the music preferences of junior high, high school, and college students was investigated by Spencer (1970). He found that a relationship did exist between socioeconomic status and music

preference, but failed to explain that relationship.

VanderArk, Nolin, and Newman (1980) found that elementary-aged students of the middle socioeconomic status had more positive attitudes toward music than those of the low or high socioeconomic status.

Many music educators would agree that subjects' racial and ethnic backgrounds affects their musical preferences. This would seem to be especially true when comparing the preferences of black and white subjects. Several researchers have devised studies in an attempt to test this hypothesis. Appleton (1970), Denisoff (1972), and Spencer (1970) found statistically significant relationships between race and music preference. Appleton (1970) found that black college students preferred, in order, soul, jazz, and black gospel styles of music, while white college students preferred rock and soul styles. Denisoff (1972) concluded that of the variables, race, age, father's education, and education, race was the most significant in influencing music preference.

The relationship between racial group and the musical preferences of black and white high school students was examined by James (1973). He concluded that there were no significant relationships between the race of the subject and musical preference. Rock and soul were the preferred categories of popular music by black and white students, and

country music was the least preferred style.

The listener's sex as a factor in his or her music preference has also interested several researchers. Although some studies (Appleton, 1970; Bartha, 1982; Fox and Vince, 1975; Noble, 1976; and VanderArk, Nolin, and Newman, 1980) concluded that sex is not a factor in determining music preference, Schuessler (1948) did discover such a relationship. A questionnaire and listening test was given to 538 men and 539 women. It was found that women preferred classical music more than did men, and that women responded more favorably to all musical styles.

Finally, the relationship between personality variables and music preference has also been explored. Bartha (1982) tested the music preferences and personalities of graduate students and found that there did appear to be a relationship between the personality of the listener and the type of music preferred. Blackburn (1983) discovered relationships between self-concept and preferred music. He discovered that male adolescents with a high self-concept preferred hard rock music, while female adolescents with a high self-concept preferred pop music. A study by Brim (1978) found that dogmatism (an overpositive assertion of opinion or belief) was positively related to preference. An increase in dogmatism correlated with a decrease in individual variation in preference.

### The Listener's Environment

Though it is true that a substantial proportion of the research on music preference is concerned with variables related to the personal characteristics of the listener, Leblanc (1982) has pointed out that environmental variables also effect music preference. Several studies have investigated the effect of disk jockey, adult, and peer approval on music selection and preference. Alpert (1982), Booker (1968), Dorow (1977), Dorow, Greer, Wachhaus, and White (1973), Hughes (1980), Steel (1967), and Tanner (1976), concluded that disk jockey, adult, and peer approval of music will influence a subject to choose approved music over unapproved music; however, Pantle (1977) found that teacher approval of music had no effect on music selection and preference.

### The Physical Characteristics of the Music

According to Leblanc (1986), the physical characteristics of the music is also a major source of input information in the formation of music preferences. Several of the studies reviewed tested the effects of physical qualities of the music on the subjects' preferences. Baker (1980) examined the effect of appropriate and inappropriate in-class song performance models on the performance

preferences of third and fourth grade students. She found that the students preferred the performances of songs which they had learned as "correct" through their own performance. She also discovered over-all preferences for fast and loud music over soft and slow music.

The effect of theme association and visual stimulus on the preferences of fifth graders was examined by Bastarache (1972). Results indicated that a subject's preference for music was not related to his or her ability to associate a story or theme with the music or to remember the title of the piece.

Several studies have tested the effects of tempo on music preferences. Flowers (1987) found that children and undergraduate elementary education majors preferred music with fast tempos over music with slower tempos. Wapnick (1980) also discovered preferences for faster tempos in his study of the pitch, tempo, and timbral preferences of undergraduate music majors for recorded piano music. In his series of studies examining the effects of tempo and performing medium on the music preferences of children (Leblanc, 1981; Leblanc & Cote, 1983; and Leblanc & McCrary, 1983) Leblanc concluded that faster tempos were preferred and that each faster level of tempo corresponded to higher preference ratings. He also concluded that the instrumental medium was preferred over the vocal medium.

Tuning preferences in recorded orchestral music was examined by Geringer (1976). In this study, subjects were able to modulate a variable speed tape recorder playing recordings of orchestral music to their own preferred pitch level. There was a marked propensity for subjects to tune the excerpts sharper than their recorded pitch levels, which seemed to indicate a preference for sharpened tuning.

Hedden (1974) studied the preferences for single-tone stimuli of music majors and non-music majors. Subjects were given a paired comparison listening test in which they indicated their preference of one of two single tones. The tones differed in frequency (pitch), intensity (loudness), and wave form (tone quality). Wave form had the greatest effect on the music majors' preferences for the tones and pure tones were preferred over complex tones. The predominant influence on the non-music majors' preferences seemed to be intensity with a higher preference for softer tones.

As part of a continuing series designed to develop a theory of music preference development, Leblanc (1986) studied the effect of vocal vibrato and performer's sex on children's music preference. A listening test was administered to the subjects which included high and low amounts of vocal vibrato performed by male and female vocalists. The results indicated that both sexes preferred

low levels of vibrato and performance by male singers; however, the relationships were stronger for the male subjects.

Preference for trumpet tone quality versus intonation was examined by Madsen and Geringer (1976). In this study, subjects were asked to rank eight sets of trumpet performances according to the intonation, and tone quality of the soloist. The performances were accompanied by three intonation conditions - flat, sharp, or in tune. There was a preference for the sharp and in-tune performances over the flat performances. The subjects could only discriminate between good and bad trumpet tone quality when the trumpet was not accompanied.

McMullen (1974) examined the influence of the number of different pitches and melodic redundancy on the preferences of fourth, eighth, and twelfth-grade students for several melodies. He concluded that melodies with five to seven different pitches were preferred over those with twelve different pitches. Melodies with low or intermediate redundancy generally were preferred over highly redundant melodies.

High school students' preferences for stereophonic music and monophonic music were examined by Morgan and Lindsley (1966). In this study, subjects chose to listen to monophonic or stereophonic performances of Gerswhin's



"Rhapsody in Blue" and "An American in Paris." Two of the four subjects preferred the stereophonic performances over the monophonic; however, all of the subjects verbally indicated their preference for stereophonic music over monophonic music.

### Hierarchy of Factors

At least two studies have attempted to determine a hierarchy of factors which influence music preference. Boyle, Hostermann, and Ramsey (1981) determined the factors which influence the pop music preferences of young people. They discovered that melody, mood, rhythm, and lyrics were most influential in determining pop music preferences. Sociocultural variables, such as peer influence, danceability, and hearing the selections on the radio were found to be less important.

Keston and Pinto (1955) found that the most important factors influencing music preference were intellectual introversion, music recognition and musical training. Intelligence, sex, age, and masculinity-femininity were found to be negligible factors.

### General Style Preferences

Numerous studies have been concerned with the musical style preferences of particular age groups. Most of these

studies measured the music preferences of children, while others measured the preferences of adolescents, college students, and elderly people.

### Children

Several studies (Leblanc, 1979, 1981; May, 1985; and Rogers, 1957) concluded that pop or rock music is most preferred by children between grades one and six. Greer, Dorow, and Randall (1974), and Rogers (1956) concluded that there was a growing preference for rock or pop music with advancing grade level. A critical change in preference between grades three and four was observed by Greer et al. (1974). Leblanc and Cote (1983) and Leblanc and McCrary (1983) concluded that faster tempos and the instrumental medium were preferred by fifth and sixth grade students.

### Adolescents

In their study on the music preferences of adolescents, Baumann (1960) and James (1973) concluded that pop music was most preferred by high school students. Baumann (1960) and Kelly (1961) stated that preferences for popular music decreased with age, while classical music preferences increased with age among high school students.

### College Students

Dove (1975) investigated the music preferences of music majors and non-music majors. He concluded that music majors preferred classical, avante-garde, and non-western music, while non-music majors preferred pop music. He also concluded that male college students preferred pop music and females preferred classical music. Appleton (1970) compared the music preferences of black and white college students and found that black students preferred soul, jazz, and black gospel styles, while white students preferred rock and soul.

### The Elderly

Gibbons (1977) and McCullough (1981) measured the preferences of adults over the age of sixty-five. Gibbons (1977) determined that elderly people strongly preferred the popular music of their young adult years, while McCullough (1981) concluded that elderly individuals preferred (in order from most to least preferred) pop, opera, folk, country, classical, jazz, non-western, and rock music.

### Instruments for Measuring Music Preference

A variety of instruments have been used for determining the music preferences of subjects. These instruments range from open-ended questions to listening tests to personal interviews.

### Questionnaires

Questionnaires or surveys have the subject answer a series of questions. He or she may be asked to simply state the style of music preferred, or may be asked to choose a response from a given list. Numerous studies related to music preference have utilized questionnaires (Appleton, 1970; Archibeque, 1966; Bartha, 1982; Blackburn, 1983; Blyer, 1960; Crawford, 1972; Denisoff, 1972; Erneston, 1961; Fisher, 1951; Geringer & McManus, 1979; Hornyak, 1966, Johnstone & Katz, 1957; Kelly, 1961; Knab, 1975; Krugman, 1943; Little, 1979; Marks, 1972; Maskin & Volgy, 1975; Noble, 1974; Price, in press; Sandvoss, 1969; Schuessler, 1948; Sluss, 1968; Tuttle, 1979; Yarbrough & Price, 1982; Williams & Williams, 1974).

A questionnaire may be an excellent instrument if the research study requires responses from a large sample; however, most researchers failed to provide any reliability or validity data. However, Appleton (1970) did report a split-half reliability for his questionnaire ranging from  $+.94$  to  $+.88$ . Also, Sandvoss (1969) stated that his questionnaire was tested for reliability and validity and found to be adequate; and Williams and Williams (1974) reported the use of a pilot study to validate their instrument.

A few researchers have opted to interview their subjects

in person rather than have them complete a questionnaire. A personal interview may be more reliable than a questionnaire; however, it is more difficult to reach a large number of subjects. Fathi and Heath (1971) interviewed their subjects over the telephone, while Birch (1962), Booker (1968), and Krugman (1943) personally interviewed their subjects.

### Listening Tests

Many researchers employ the use of listening tests in measuring music preference. Excerpts from musical compositions are played and the subject is asked to respond in one of a variety of ways. These particular tests normally measure the preference for single compositions; however, style or genre preferences can be measured when several compositions of the same style are used in the test.

In the paired comparison listening test two musical excerpts are played and the listener must choose the one he or she most prefers. Though not as popular as some listening scales, it has been used by several researchers (Bletstein, 1983; Geringer, 1979; Hedden, 1974; Koh, 1967; Koh & Hedlund, 1969; McMullen & Arnold, 1976; Rogers, 1956; and Rogers, 1957).

### Rating Measures

Rating measures require the subject to choose a point along a continuum of responses usually ranging from "dislike very much" to "like very much". The number of points along the scale may vary from three to seven. The scale may include numbers such as -3, -2, -1, 0, +1, +2, +3, or for use with children it may have pictures of faces. These types of measures are by far the most popular and are included in many studies (Alpert, 1982; Appleton, 1970; Archibeque, 1966; Baker, 1980; Bartlett, 1973; Bastarache, 1972; Baumann, 1960; Brim, 1978; Chalmers, 1976; Chalmers, 1978; Fay & Middleton, 1941; Flowers, 1987; Fox & Wince, 1975; Geringer, 1977; Getz 1966; Gibbons, 1977; Hall & Heingartner, 1974; Hargreaves, 1984, Hornyak, 1966; Heubner, 1976; James, 1973; Koh, 1965; Krugman, 1943; Kuhn, Sims, & Shehan, 1981; Larson, 1971; Leblanc & McCrary, 1983; May, 1985; McCullough, 1981; McMullen, 1974; Pepinsky, 1959; Prince, 1974; Rubin-Rabson, 1940; Shaw & Tomcala, 1976; Shehan, 1979; Shehan, 1985; Spencer, 1970; Trammell, 1977; Williams, 1942; Williams, 1972; Williams, 1974; and Zeigler, 1974).

### The Music Selection Recorder

Testing instruments such as the "Music Selection Recorder" and the "Operant Music Listening Recorder" have also been used to measure music preference. These devices

enable subjects to choose their preferred music by manipulating a series of switches attached to a control box. Preference is measured by the time spent listening to each sound contingency. The "Music Selection Recorder" and other similiar devices are becoming very popular measures of music preference as evidenced by the numerous studies which have employed them (Albert, 1982; Baird, 1969; Baker, 1980; Boyle & Hosterman, 1981; Brown, 1978; Cotter & Spradlin, 1971; Cotter & Toombs, 1966; Dorow, Greer, Wachhaus & White, 1973; Dove, 1975; Flowers, 1980; Geringer, 1976; Geringer & Nelson, 1980; Greer, Dorow, & Hanser, 1973; Greer, Dorow, & Randall, 1974; Hughes, 1980; Miller, 1976; Morgan & Lindsley, 1966; Pantle, 1977; Pucciani, 1982; Steele, 1967; Tanner, 1976; Wolpert, 1979; and Yarbrough & Price, 1982).

The "Music Selection Recorder" and the use of like-dislike ratings are the most popular means for measuring music preference. Three studies attempted to measure the relationship between these two tests. Kuhn (1981) compared like-dislike ratings and listening time for three musical selections. Correlations were significant on two songs out of three. Flowers (1980) found high correlations between the two measures. She states that the verbal scale may be better if the subjects have strong feelings toward the music and their scores are not statistically compared with those of other subjects. Tomcala (1977) also found correlations

between the two measures. He suggested that each measure could be used alone, but the two tests used together with the same group would result in a more comprehensive report of attitude.

### Summary

A review of the literature related to music preference reveals several important considerations for music educators. Leblanc's theory explaining the development of music preference indicates several sources of input information that influence listening preference. The studies reviewed seemed to fit well into his theory. Most of the studies were concerned with the personal characteristics of the listener. Many of the researchers concluded that instruction had no effect on the music preferences of their subjects; however, it was found that repeated listenings of a composition, disk jockey, adult, and peer approval of music and musical experience all positively affected music preferences. Other researchers found statistically significant relationships between intelligence, and music preference and personality variables and music preference. Researchers disagreed as to the relationship between socioeconomic status and music preference, racial group and music preference, and sex and music preference.



Other studies examined the effects of certain physical characteristics of the music on music preference. It was found that children preferred performances of music which they had been taught to be "good." Also, the association of a theme or story to music did not seem to have an effect on children's preferences for that music. Researchers who tested the effect of tempo on preference found that children and college students preferred faster tempos over slower tempos. Those studies which examined the effect of intonation on preference indicated a higher preference for music which was tuned "sharp" rather than "in-tune" and "flat". It was found that in vocal music genres children preferred lower levels of vibrato and performances by male singers. Other researchers concluded that pure tones, melodies with five to seven pitches, and stereophonic music were preferred.

Several studies were concerned with the general style preferences of subjects. These studies indicated that children between grades one and six, and high school students preferred rock or pop music; however, preferences for classical music seemed to increase with age. College music majors preferred classical music, while non-music majors preferred pop music. Researchers also concluded that adults over the age of sixty-five preferred the popular music of their young adult years.

Researchers have devised several instruments for measuring music preference. These devices include questionnaires, personal interviews, listening tests, rating measures, and the "Music Selection Recorder". The use of rating scales and the "Music Selection Recorder" have been the most popular of these. Price (in press) and other researchers have emphasized that apparent differences in subjects' music preferences may be due to the different means of measuring them. Specifically, a questionnaire may yield music preferences due to name recognition, while choices based upon music listening may yield completely different music preferences.

Therefore, the purpose of this study was to compare high school students' choices for musicians and their music, both in the presence and in the absence of music stimuli. In relation to Leblanc's theory of preference development, the input information or factor in this study for determining music preference was the absence or presence of music stimuli. The instruments used in measuring preference consisted of a survey in which students indicated their opinions of certain musicians, and a listening test in which they expressed their intentions to purchase or not purchase the music heard.

## CHAPTER III

### METHOD

#### Subjects

One-hundred two students from McKinley Senior High School in Baton Rouge, Louisiana were chosen as the subjects for this study. McKinley High School was chosen because of its convenience to the researcher and because of its cross-section of students. The school is an inner-city school which has been a traditionally black high school. Presently the ratio of black to white students is approximately 60/40. The school houses a gifted and talented program of about 300 students, the majority of whom are white. In order to be admitted to the gifted and talented program, students are tested and must have an I.Q. of 140; however, the accepted I.Q. level is lower for students from lower socioeconomic backgrounds. Those students who do not have the necessary I.Q. or who do not wish to be a part of the gifted and talented curriculum are placed in a regular high school curriculum.

Subjects from four gifted and talented English classes (50 white and 7 black), one from each grade level, and four regular English classes (11 white and 34 black), also one from each grade level, were chosen for the study. English

classes were used in order to insure an adequate sampling of students. (All students are required to take four years of English.) Students were assigned randomly by computer to these classes.

### The Musician Survey Form

An inspection of several record stores revealed that most recordings are grouped under the following stylistic categories - "Pop/Rock/Soul", "Jazz/Blues/Big Band", "Country/Western", and "Classical." These style groupings also appear in several previous studies which incorporated style categories (Alpert, 1982; May, 1985; Leblanc, 1981; and Leblanc, 1986). The researcher devised an initial list of 20 musicians from each of these categories. This list was accumulated through personal experience and further examination of record stores. The list was then given to 18 music educators participating in a graduate course at Louisiana State University during the summer of 1987. It was also given to 15 employees of area record stores. The participants were asked to choose 10 musicians from each category whom they felt were the best representatives of the style. They were also instructed to write in names if they felt the 10 should include names not listed. The 10 musicians from each category which were most frequently chosen were included in The Musician Survey (see Appendix I). In the

final version, the musicians were listed alphabetically and were not presented under the style headings previously mentioned.

### The Music Listening Inventory

The Music Listening Inventory included 40 musical excerpts of the same musicians included in The Musician Survey (see Appendix II). Several studies (Baker, 1980; Flowers, 1987; Geringer, 1976; LeBlanc, 1981; Leblanc, & Cote, 1983; Leblanc & McCrary, 1983; and Wapnick, 1980) indicated that faster tempos are preferred over slower tempos in instrumental and jazz music. Therefore, musical examples from the jazz and classical categories were chosen which were of a fast tempo. In order to control for researcher bias, each musical example was checked with a metronome and no example slower than a metronome marking of basic pulse = 96 was included. Since research also indicates (Leblanc, 1981; Leblanc & Cote, 1983; and Leblanc & McCrary, 1983) that the instrumental medium is preferred over the vocal medium, all excerpts from the classical category were instrumental. It seemed important to insure that classical music would be as competitive as possible when being compared to popular music.

The duration of the musical excerpts played corresponded to the standard 30 second length found in many other studies

(Alpert, 1982; Baumann, 1960; Chalmers, 1978; Chalmers, 1976; Flowers, 1980; May, 1985; and Williams, 1972). The examples were recorded in random order from records, cassette tapes, and compact discs onto a master cassette tape. The sound equipment used in the recording included an Akai Stereo Cassette Deck model CS-M02, a Sansui Compact Disc Player model PC-V750, a Sansui Turntable model P-D10, and a Sony portable cassette stereo model CFS-W360.

### Procedures

After securing permission from the proper school board and school authorities, the first part of the study, The Musician Survey, was administered. In this part of the study, subjects were asked to choose 15 musicians from a list of 40. They were told to pretend they were involved in a time capsule project, and that their job was to pick 15 musicians whose music they felt was important enough to be preserved for future generations. An "Others" space was included on the survey for subjects to add names not included in the listing. The survey was administered by the English teachers on the same day and took approximately 15 minutes to complete (see Appendix I).

Part II of the study was given about two weeks later, and was administered by the researcher to the English classes. Subjects were asked to listen to 40 musical excerpts of the

same musicians who were included in The Musician Survey (see Appendix II). On an answer sheet the subjects were required to circle one of three possible responses - "I would not purchase that recording", "I would purchase that recording", or "I already own that recording" (see Appendix III). The Music Listening Inventory took approximately 25 minutes to complete and was played on the Sony portable stereo system model CFS-W360.

## CHAPTER IV

### Results

The purpose of this study was to compare high school students' preferences toward certain musicians and their music in the presence and absence of music. Student preferences for music and musicians as measured by responses to a questionnaire were defined as verbal opinions; preferences measured by responses to a listening test were defined as behavioral intentions (Price, 1986, p. 153-154). Students were characterized as those enrolled in the gifted and talented curriculum, those enrolled in the regular curriculum, those with at least three years of musical training (referred to as the music group), those with less than three years of musical training (referred to as the no music group), those who are black, and those who are white.

In the first part of the study, subjects were given a list of 40 musicians and were asked to choose 15 of the musicians whose music they felt was important enough to be passed on to future generations. In the second part of the study, subjects listened to 40 musical excerpts of the same musicians included in part one. They were instructed to indicate if they would purchase the music or not or if they already owned it. The frequency of musicians chosen through



the two testing measures was compared. The rank orders of musicians from the four style categories and from both testing measures were correlated and the top 15 musicians chosen from each testing measure was determined.

Table 4.1 represents the frequency of art music chosen

Table 4.1

Frequency of Art Music Chosen by Survey and Listening  
Inventory

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	Survey	Listening
Main groups		
Gifted and Talented (N=57)	251	204
Regular (N=45)	99	35
Sub-groups		
Music (N=56)	211	167
No Music (N=46)	139	72
Black (N=39)	60	30
White (N=63)	290	209

---

by the survey and listening inventory. There were considerably more choices for art music in the absence of music (i.e., on the survey) than in the presence of music (i.e., on the listening inventory) for the main groups of gifted and talented (chi square = 4.86;  $df=1$ ;  $p<.02$ ) and regular students (chi square = 30.6;  $df=1$ ;  $p<.001$ ) and for the subgroups of music (chi square = 5.2;  $df=1$ ;  $p<.02$ ), no music (chi square = 21.2;  $df=1$ ;  $p<.001$ ), black (chi square = 10;  $df=1$ ;  $p<.001$ ), and white students (chi square = 13.2;  $df=1$ ;  $p<.001$ ). Thus it would seem that high school students have an appreciation or knowledge of certain classical composers, but do not choose to listen to their music.

Table 4.2 is the frequency of choice and ranking of all musicians on the survey and listening inventory (see Appendix II for complete listing of full names). Of the 40 musicians the frequency of choice decreased from the survey to the listening for 31 of them; however, a Spearman rho correlation indicated a moderate, positive relationship ( $R_s=.64$ ;  $df=40$ ;  $p<.001$ ) between the two measures. The musicians from each style category were ranked from most frequently chosen to least frequently chosen for each subject group and for each measure. Additional Spearman rho correlations were computed to identify any relationships between the two measures when considering musical style and subject group.

Table 4.2

Frequency of Choice and Ranking of Musicians Through the  
Survey and Listening Inventory

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Musician	Survey		Listening	
	Frequency	Rank	Frequency	Rank

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Alabama	14	34.5	7	38.5
Armstrong	38	12	20	22
Bach	60	5	37	9.5
Basie	25	24	32	13
Beatles	87	1	55	1
Beethoven	69	2	31	14
Brahms	23	25	16	27
Cash	34	14	12	31
Charles	56	7	41	6
Chopin	28	20.5	21	21
Cline	10	39	8	36
Debussy	11	37.5	12	31
Ellington	29	19	28	17
Franklin	52	8	42	4.5
Gershwin	22	26	17	25

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(table continues)

Musicians	Survey		Listening	
	Frequency	Rank	Frequency	Rank
Goodman	18	32.5	30	15
Haggard	3	40	10	33.5
Handel	20	30	38	7.5
Holiday	28	20.5	25	18
Houston	50	9.5	37	9.5
Jarreau	30	17.5	46	3
Joel	50	9.5	35	12
Joplin	19	31	18	23
King	57	6	38	7.5
Lynn	21	28	5	40
Miller	14	34.5	22	19.5
Mozart	64	4	42	4.5
Nelson	21	28	14	28
Oak Ridge Boys	11	37.5	8	36
Presley	68	3	12	31
Richie	36	13	51	2
Rogers	27	22.5	13	29
Rolling Stones	48	11	17	26
Ross	30	17.5	36	11

(table continues)

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Musicians	Survey		Listening	
	Frequency	Rank	Frequency	Rank

---

Springsteen	31	16	22	19.5
Stravinsky	21	28	10	33.5
Streisand	27	22.5	7	38.5
Tchaikovsky	32	15	29	16
Williams Jr.	18	32.5	17	25
Williams Sr.	12	36	8	36

---

For the rank ordering of classical composers, Spearman rho correlations indicated positive, significant, but moderate relationships between the survey and listening inventory for the gifted and talented ( $R_s=.62$ ,  $df=10$ ,  $p<.05$ ), black ( $R_s=.61$ ,  $df=10$ ,  $p<.05$ ), white ( $R_s=.54$ ,  $df=10$ ,  $p<.05$ ), and the total ( $R_s=.54$ ,  $df=10$ ,  $p<.05$ ) subject groups. Interestingly, for subjects with music training the relationship between the two measures was high ( $R_s=.78$ ,  $df=10$ ,  $p<.01$ ).

Spearman rho correlations between the measures for pop musicians indicated a positive, significant, and high relationship for the black subject group ( $R_s=.73$ ,  $df=10$ ,  $p<.01$ ). Correlations between the measures for the gifted and talented ( $r_s=.1$ ,  $df=10$ ), regular ( $R_s=.52$ ,  $df=10$ ), music

( $R_s=.18$ ,  $df=10$ ), no music ( $R_s=.07$ ,  $df=10$ ), white ( $R_s=.44$ ,  $df=10$ ), and total ( $R_s=.40$ ,  $df=10$ ) groups were non-significant and low.

A Spearman rho of  $R_s=.77$  ( $df=10$ ,  $p<.005$ ) for the no music group indicated a strong relationship between the two measures for country music. Correlations ( $R_s=.05$ ,  $R_s=.52$ ,  $R_s=-.03$ ,  $R_s=.25$ ,  $R_s=0$ , and  $R_s=.34$ ) indicated non-significant and low relationships between the two measures for country music for the gifted and talented, regular, music, black, white, and total subject groups respectively.

Spearman rho correlations for jazz musicians indicated significant and high relationships between the two testing measures for the regular ( $R_s=.73$ ,  $df=10$ ,  $p<.01$ ), no music ( $R_s=.60$ ,  $df=10$ ,  $p<.05$ ), black ( $R_s=.75$ ,  $df=10$ ,  $p<.005$ ), and total ( $R_s=.78$ ,  $df=10$ ,  $p<.005$ ) subject groups.

Non-significant and low relationships were discovered for the gifted and talented ( $R_s=.21$ ,  $df=10$ ), music ( $R_s=.35$ ,  $df=10$ ), and white ( $R_s=.05$ ,  $df=10$ ) groups.

Table 4.3 is a list of the top 15 musicians chosen by each subject group in the survey (see Appendix II for a complete listing of full names). Caution is advised in drawing firm conclusions from these data since the purpose of this study did not include comparisons by different categories of subjects. However, the following residual data are presented here since they might be useful in the design

Table 4.3

Frequency of Top 15 Musicians Chosen by Musician Survey

Gifted and Talented (N=57)	Regular (N=45)	Music (N=56)
52 Beatles	34 Houston	45 Beethoven
50 Beethoven	33 Franklin	43 Beatles
46 Mozart	32 Charles	40 Presley
45 Presley	27 King	39 Mozart
43 Bach	26 Beatles	Bach
37 Rolling Stones	24 Presley	31 Houston
32 Joel	Richie	29 Charles
30 King	20 Beethoven	29 King
26 Cash	Holiday	27 Franklin
24 Charles	Jarreau	26 Joel
Tchaikovsky	19 Armstrong	23 Armstrong
21 Chopin	Joel	21 Stones
20 Franklin	Ross	Ross
19 Armstrong	18 Mozart	20 Ellington
17 Streisand	Rogers	19 Chopin

(table continues)

No Music (N=46)	Black (N=39)	White (N=63)
45 Beatles	33 Franklin	66 Beatles
32 Cash	32 Houston	54 Mozart
29 Presley	30 Ross	53 Beethoven
28 King	Charles	49 Bach
27 Charles	26 King	48 Presley
27 Rolling Stones	24 Richie	39 Rolling Stones
26 Franklin	22 Jarreau	34 Joel
25 Joel	21 Beatles	31 King
Mozart	20 Presley	29 Tchaikovsky
24 Beethoven	18 Rogers	27 Cash
22 Richie	17 Armstrong	26 Charles
21 Bach	Ellington	25 Chopin
20 Houston	16 Beethoven	21 Armstrong
17 Jarreau	Joel	19 Franklin
16 Tchaikovsky	15 Holiday	18 Springsteen

(table continues)



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Total

(N=102)

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87 Beatles

69 Beethoven

Presley

64 Mozart

60 Bach

57 King

56 Charles

52 Franklin

51 Joel

Houston

48 Rolling Stones

38 Armstrong

37 Richie

34 Cash

32 Springsteen

of future studies. Most interesting is the inclusion of at least one classical musician in each group. The gifted and talented subjects chose five classical musicians, while the subjects in the music experience groups and the white subjects chose four classical musicians. Beethoven was the classical musician chosen most frequently.

In the Musician Survey, subjects were instructed to write in the names of musicians not on the list whom they wished to include. A total of 124 musicians were written in. Bartók was the only classical musician included and Charlie Parker the only jazz musician. They both appeared only once. No country musicians were written in and the remaining 122 were pop musicians. Jimi Hendrix was written in by 13 subjects, while Run D.M.C., and Michael Jackson were included 10 times. LL Cool J was written in eight times, Luther Vandross, seven, and Randy Rhodes, six. Most of the musicians whose names were written in appeared only once.

A list of the top 15 musicians chosen through the listening inventory is included in Table 4.4 (see Appendix II for a complete listing of full names). Classical and jazz musicians appear more often in the top 15 of the listening test than the top 15 of the survey. Each group, except for the no music group included one more classical musician in the top 15 from the survey to the listening test.

A comparison of the top 15 musicians from each test

reveals that The Beatles were chosen most frequently in both tests; however, Beethoven appears much further down the list in the listening test. Eleven of the same musicians appear in both lists.

Table 4.4

Frequency of Top 15 Musicians Chosen by Listening Inventory

Gifted and Talented (N=57)	Regular (N=45)	Music (N=56)
45 Beatles	32 Richie	30 Richie
31 Handel	Jarreau	29 Mozart
30 Mozart	31 Franklin	28 Beatles
29 Bach	26 Ross	26 Jarreau
26 Tchaikovsky	25 Houston	25 Bach
25 Beethoven	23 Charles	Handel
22 Basie	21 King	24 Basie
21 Goodman	15 Joel	Charles
20 Joel	12 Mozart	23 Beethoven
19 Ellington	11 Springsteen	23 Franklin
Richie	10 Basie	22 King
18 Charles	Beatles	Ross
17 King	10 Williams Jr.	21 Houston
16 Chopin	9 Rolling Stones	20 Tchaikovsky
Holiday	Holiday	19 Joel

(table continues)

No Music (N=46)	Black (N=39)	White (N=63)
27 Beatles	34 Franklin	35 Handel
21 Richie	33 Jarreau	29 Bach
20 Jarreau	33 Richie	27 Beethoven
19 Franklin	29 Ross	26 Tchaikovsky
17 Charles	26 Houston	25 Mozart
16 Houston	23 Charles	24 Beatles
Joel	21 King	23 Goodman
King	15 Joel	22 Basie
14 Ross	10 Basie	20 Ellington
13 Handel	Holiday	Joel
Mozart	8 Bach	19 Chopin
12 Bach	Ellington	18 Charles
Ellington	Miller	Richie
11 Goodman	Mozart	17 King
10 Rolling Stones	Springsteen	15 Holiday

(table continues)

---

Total  
(N=102)

---

55 Beatles  
51 Richie  
46 Jarreau  
42 Franklin  
Mozart  
41 Charles  
38 Handel  
King  
37 Bach  
Houston  
36 Ross  
33 Joel  
31 Beethoven  
30 Goodman  
29 Tchaikovsky

## CHAPTER V

### DISCUSSION

A comparison of the verbal opinions and behavioral intentions of high school students in the presence and absence of music was the focus of this study. Verbal opinions were measured through a survey in which subjects chose 15 musicians from a list of 40 whose music they felt to be important. In a listening inventory, subjects heard 40 musical excerpts of the same musicians included in the survey. Behavioral intentions were expressed when subjects indicated whether they would purchase the music or not and whether they already owned it.

An analysis of the frequency of art music chosen by the subjects through the survey and the listening inventory indicated that art music was chosen more often on the survey than in the listening inventory by every subject group. In this study, it was necessary to design different test questions (verbal opinions and behavioral intentions) for each part of the study. It should be noted that the difference in frequency from the survey to the listening inventory may be a result of two different questions being asked rather than two different treatment situations. Also, there were differences in the music preferences (in the

presence compared to the absence of music stimuli) between the subjects in the gifted and talented and regular curriculum groups, between the subjects with three or more years of music training and those with less than three years of music training, and between the black and white subjects. Therefore, both null hypotheses were rejected.

The results of this study seemed to indicate that these high school students have an appreciation for the eminence for certain composers but do not choose to listen to their music. These findings support Price's (in press) theory. He found that college students participating in a music appreciation course included more classical composers from a pretest to posttest ranking of their favorite composers. He theorized that the inclusion of these composers may have been the result of familiarity with, and not necessarily greater preference for them.

Although the purpose of this study did not include comparisons between subject groups, interesting data are observed which can be compared to previous research. A comparison of the frequency of art musicians chosen revealed differences between the the gifted and talented and regular curriculum groups. Students in the gifted and talented curriculum chose classical music more often than students in the regular high school curriculum on both the survey and the listening test. Research reviewed indicated statistically



significant relationships between intelligence and music preference (Crawford, 1972; Erneston, 1961; & Rubin-Rabson, 1940). The results of this study supported those findings and seems to indicate that students with a higher intelligence have a higher preference for classical music.

It was also discovered that subjects with at least three years of musical training chose more classical musicians than subjects with less than three years of musical training. These results indicated that subjects with musical experience had a higher preference for classical music than those with less experience. These findings support those of Hornyak (1960).

A comparison of the frequencies of classical music chosen by the black and white subject groups, indicated that classical music was chosen more often by the white subjects. Several researchers found statistically significant relationships between race and music preference (Appleton, 1970; Denisoff 1972; & Spencer, 1970). The results of this study support those findings; however, James (1973) concluded that there were no significant differences in the music preferences of black and white high school students.

The frequency of choice and ranking of all musicians were compared between the survey and the listening inventory. There was a decrease in the frequency of musician choice from the survey to the listening for 31 of the 40 musicians;

however, a Spearman rho correlation test indicated a moderate positive relationship between the two measures.

The musicians from each style category were ranked from most frequently chosen to least frequently chosen for each measure and each subject group. For the rank ordering of classical composers, significant relationships were discovered between the two testing measures for the gifted and talented, black, white and total subject groups. Interestingly, for subjects with music training the relationship between the two measures was high and positive. This would seem to indicate that the presence of music least affects the verbal opinions and behavioral intentions of students with musical training. Perhaps the music background of these subjects has influenced them to have more consistent opinions of classical composers and their music.

For the rank ordering of pop musicians, a positive, significant, and high relationship was found between the two measures only for the black subject group. A strong relationship was discovered between the measures for the no music group in the country musician ranking; however, no other significant relationships were found. For the rank ordering of jazz musicians, the Spearman correlation indicated significant relationships between the measures for the regular, no music, black, and total subject groups. These results indicated more significant relationships

between the two tests when measuring the rankings of classical composers.

The top 15 musicians chosen on the survey was tabulated for each subject group. All subject groups included at least two classical composers. Students in the gifted and talented curriculum and white students (many of the same subjects appear in both groups) chose the highest number of classical musicians and black students chose the lowest number of classical musicians.

In the Music Listening Inventory, students reacted to music by indicating whether they would purchase the music or not, or if they already owned it. Suprisingly, classical musicians appeared more often in the top 15 of the listening than in the top 15 of the survey.

The purpose of this study was to compare high school students' preferences for classical musicians and their music both in the presence and the absence of music stimuli; however, the data also reveals some interesting observations regarding the style preferences of these subjects. The frequency of art musicians chosen in the survey was compared to the frequency of pop, country, and jazz musicians chosen. Pop musicians were chosen more often by all subject groups except the white group which chose more classical musicians. Country musicians were chosen the least by all subject groups except the black subject group which chose classical

musicians less than any other. A total tabulation of the frequencies of the musicians chosen from each style category seemed to indicate that high school students prefer (in order from most preferred to least preferred) pop, classical, jazz, and country styles of music. These findings support those of Baumann (1960), Geringer and McManus (1979), and James (1973).

The frequency of art musicians chosen in the listening was also compared to the frequency of pop, country, and jazz musicians chosen in the listening. The gifted and talented group and the white sub-group chose classical musicians more often than country, jazz, or pop. The regular subject group and the no music and black sub-groups chose pop music more often. Interestingly, the subjects in the music group chose jazz music more often. A total tabulation of the frequencies of the musicians chosen from each style category in the listening inventory revealed that pop music was chosen most often, followed by jazz, classical, and country. This differs slightly from the preferred order in the survey.

An analysis of the data revealed the following conclusions:

1. High school students' preferences for art music decreased when exposed to the actual music stimulus. This seemed to indicate that students have an appreciation for the eminence of certain musicians, but do not enjoy listening to

their music.

2. Significant relationships between the survey and the listening inventory were found more often in the ranking of classical music than in the other style categories. This would seem to indicate that high school students' rankings of most preferred classical musicians are least affected by the presence of music when compared to musicians from other styles. Also, a high, significant, and positive relationship was found between the two measures for the ranking of classical composers for the subjects with music training.

3. Black subjects seemed to be the most consistent in their style preferences from the survey to the listening inventory. Significant relationships were found between the two measures for the black subject group in the classical, pop, and jazz rankings.

Many music educators and researchers have theorized that students seem to have an appreciation for the eminence of certain composers but do not enjoy listening to their music. Once more, the purpose of this study was to compare the verbal opinions and behavioral intentions of high school students both in the presence and absence of music stimuli. A survey revealed verbal opinions for musicians in the absence of music and a listening inventory measured opinions in the presence of music.

Three recent studies (Geringer and McManus, 1979; Price, in press; and Price and Yarbrough, 1987) have measured opinions of composers but in the absence of music stimuli. Price (in press) refers to this as a limitation in his study and states "the presence of music provides a reference whereas the listing of a name only requires knowing the name, and these two situations may yield considerably different results (p. 11)". Also, Geringer and McManus (1979) states ". . . persons untrained in music when indicating a preference for Beethoven or Bach may have few reasons for placing them so high on a list of favorites. Such persons may not answer with knowledge, but in accordance with expectation or prestige value (p. 76)." Price and Yarbrough (1987) state that "names such as Bach and Beethoven seem to be readily on the lips of many people, but one wonders how many of them are familiar with their music (p. 242)." This study incorporated the presence of music stimuli and seemed to indicate that knowledge or familiarity with a composer's name does not necessarily correlate positively with preference for that composer's music.

This study revealed some important and useful information for music educators. The results indicated that high school students' preferences for classical music decreased when exposed to the music itself. However, the results also seemed to indicate that musical stimuli least effects the

ranking of classical musicians when compared to pop, jazz, and country musicians. Researchers are cautioned in their use of surveys or listening inventories alone when measuring classical music preferences. It would seem that a combination of the two measures would be more accurate. Since preference for classical music decreased in the presence of the music, then it would appear that more instruction and exposure to classical music is needed in order for high school students to increase their listening preferences for art music.

Students in the gifted and talented curriculum and white students both indicated a high preference for classical music. It should be noted that in this study many of the same subjects were included in both groups. The high preference for classical music could be attributed to the socioeconomic class and/or parental influence of these subjects rather than their intelligence level or race. Research needs to be conducted to further examine the factors which influence high school student's music preferences.

Although much research indicated that instruction had little if any influence on music preferences, most of these studies were concerned with elementary students and college students. Further research needs to be administered to determine the influence of instruction, in the form of music appreciation courses, on high school students' music

preferences. Many music educators believe that music preferences are determined more by parental influence than instruction. Research needs to be conducted to test this theory.

As was expected, the subjects in this study preferred pop music the most. These findings replicate those of Baumann (1960), James (1973), and Kelly (1961). However, the results seemed to indicate that high school students are much more receptive to classical music than is generally thought. The high school music educator should make every effort to expose classical music to their students as much as possible. Since research indicates that repeated listenings of a composition will tend to increase preference for that composition (Bartlett, 1973; Getz, 1966; Hall & Heingartner, 1974; Hargreaves, 1984; Krugman, 1943; and Trammell, 1977) perhaps music teachers should present these compositions several times.

Although today's society seems to dictate the music preferences of our teen-agers, it is reassuring to know that many are still quite receptive to art music. However, it is disconcerting for the music educator to discover that the presence of music stimuli may have an adverse affect on high school students' opinions about classical composers. With regard to this discovery it is especially important for music educators to expose their students to classical music through



structured listening and increased encouragement of concert attendance. A vast amount of research on music preference suggests ways in which preferences can be positively influenced and this valuable information should be utilized more by music educators. The research possibilities in music preference and especially with regard to high school students are quite enormous. If music educators are to teach appreciation of art music to high school students it would be helpful to understand to the greatest extent possible their preferences and the factors influencing these preferences.

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## **APPENDICES**

APPENDIX I  
THE MUSICIAN SURVEY

STUDENT NUMBER \_\_\_\_\_ GRADE 9 10 11 12

SCHOOL \_\_\_\_\_ AGE \_\_\_\_\_

ENGLISH TEACHER \_\_\_\_\_

FOR THE FOLLOWING QUESTIONS, PLEASE CIRCLE THE APPROPRIATE ANSWERS.

ARE YOU PRESENTLY OR IN THE PAST HAVE YOU TAKEN ANY PRIVATE MUSIC LESSONS?

YES

NO

IF SO, HOW LONG HAVE YOU TAKEN OR DID YOU TAKE THESE LESSONS?

0-2 YEARS

3-5 YEARS

5-7 YEARS

OVER 7

HAVE YOU EVER PARTICIPATED IN A SCHOOL OR CHURCH CHOIR, BAND, OR ORCHESTRA?

YES

NO

IF SO, HOW MANY YEARS?

0-2 YEARS

3-5 YEARS

5-7 YEARS

OVER 7

HAVE YOU EVER TAKEN A MUSIC APPRECIATION OR THE MUSIC PORTION OF A FINE ARTS SURVEY COURSE.?

YES

NO

INSTRUCTIONS: The list of musicians on the following page represents those who are considered by some to be important in the field of music. Suppose you are asked to take part in a time capsule project. Your job is to pick 15 of these musicians whose music you feel is important enough to be included in this capsule. You should choose only those musicians who have written or performed music which should be preserved for future generations. If you feel there are names that should be included that are not on the list, please add those under "OTHERS." You may add as many names as you wish as long as you don't exceed 15 choices. Place a check mark in the appropriate blanks.

## THE MUSICIAN SURVEY

ALABAMA _____	AL JARREAU _____
LOUIS ARMSTRONG _____	BILLY JOEL _____
J.S. BACH _____	SCOTT JOPLIN _____
COUNT BASIE _____	B.B. KING _____
THE BEATLES _____	LORETTA LYNN _____
LUDWIG BEETHOVEN _____	GLEN MILLER _____
JOHANNES BRAHMS _____	W.A. MOZART _____
JOHNNY CASH _____	WILLIE NELSON _____
RAY CHARLES _____	OAK RIDGE BOYS _____
FREDERICK CHOPIN _____	ELVIS PRESLEY _____
PATSY CLINE _____	LIONEL RICHIE _____
CLAUDE DEBUSSY _____	KENNY ROGERS _____
DUKE ELLINGTON _____	THE ROLLING STONES _____
ARETHA FRANKLIN _____	DIANA ROSS _____
GEORGE GERSHWIN _____	BRUCE SPRINGSTEEN _____
BENNY GOODMAN _____	IGOR STRAVINSKY _____
MERLE HAGGARD _____	BARBARA STREISAND _____
G.F. HANDEL _____	PIOTR TCHAIKOVSKY _____
BILLIE HOLIDAY _____	HANK WILLIAMS JR. _____
WHITNEY HOUSTON _____	HANK WILLIAMS SR. _____
	OTHERS (PLEASE LIST)
	_____
	_____
	_____



## APPENDIX II RECORDINGS FOR MUSIC LISTENING INVENTORY

### POP/ROCK/SOUL

- |                       |                        |
|-----------------------|------------------------|
| 1. Elvis Presley      | Way Down               |
| 2. Diana Ross         | So Close               |
| 3. The Beatles        | We Can Work it Out     |
| 4. Lionel Richie      | Love Will Conquer All  |
| 5. Barbara Streisand  | Putting it Together    |
| 6. Whitney Houston    | Love Will Save the Day |
| 7. Billy Joel         | This Night             |
| 8. Aretha Franklin    | Freeway of Love        |
| 9. The Rolling Stones | Fool to Cry            |
| 10. Bruce Springstein | I'm a Rocker           |

### JAZZ/BLUES/BIG BAND

- |                    |                                |
|--------------------|--------------------------------|
| 1. Louis Armstrong | Ko Ko Mo I Love You So         |
| 2. B.B. King       | Life Ain't Nothing But a Party |
| 3. Billie Holiday  | Them There Eyes                |
| 4. Al Jarreau      | Tell Me What I Gotta Do        |
| 5. Count Basie     | Idaho                          |
| 6. Benny Goodman   | Cherokee                       |
| 7. Glen Miller     | In a Little Spanish Town       |
| 8. Scott Joplin    | Sugar Cane Rag                 |
| 9. Ray Charles     | What'd I Say                   |
| 10. Duke Ellington | Black and Tan Fantasy          |

### COUNTRY

- |                      |                              |
|----------------------|------------------------------|
| 1. Kenny Rogers      | Love or Something Like it    |
| 2. Alabama           | Can't Keep a Good Man Down   |
| 3. Johnny Cash       | Guess Things Happen That Way |
| 4. Hank Williams Sr. | Cold Cold Heart              |
| 5. Merle Haggard     | Rainbow Stew                 |
| 6. Hank Williams Jr. | White Lightnin'              |
| 7. Patsy Cline       | Back in Baby's Arms          |
| 8. Oak Ridge Boys    | Only One I Love              |
| 9. Loretta Lynn      | What Makes Me Tick           |
| 10. Willie Nelson    | Mona Lisa                    |

### CLASSICAL

- |                      |  |
|----------------------|--|
| 1. J.S. Bach         | Fugue in A Minor                               |
| 2. Ludwig Beethoven  | Symphony No. 5 in C Minor, 3rd. move.          |
| 3. George Gerswhin   | An American in Paris                           |
| 4. W.A. Mozart       | Symphony No. 40 1st. move.                     |
| 5. Claude Debussy    | Arabesque No. 2                                |
| 6. Piotr Tchaikovsky | Violin Concerto in D Major 3rd. move.          |
| 7. Igor Stravinsky   | "Danse Sacrale" from The Rite of Spring        |
| 8. Johannes Brahms   | Symphony No. 1 in C Minor 1st. move.           |
| 9. G.F. Handel       | Concerto in Bb Major Op. 3 No. 1<br>1st. move. |
| 10. Frederick Chopin | Waltz Op. 18 in E-Flat Major                   |

# APPENDIX III MUSIC LISTENING INVENTORY - ANSWER SHEET

STUDENT NUMBER \_\_\_\_\_

**DIRECTIONS:** You will hear 40 short musical examples. Suppose you are given 100\$ to purchase recordings. If you would not purchase the example you hear, then circle the appropriate response. If you would purchase the recording, then circle "I would purchase that recording". If you already own the recording, then circle "I already own the recording".

- |   |                                 |                              |
|---|---------------------------------|------------------------------|
| 1. I WOULD NOT PURCHASE THAT RECORDING  | I WOULD PURCHASE THAT RECORDING | I ALREADY OWN THAT RECORDING |
| 2. I WOULD NOT PURCHASE THAT RECORDING  | I WOULD PURCHASE THAT RECORDING | I ALREADY OWN THAT RECORDING |
| 3. I WOULD NOT PURCHASE THAT RECORDING  | I WOULD PURCHASE THAT RECORDING | I ALREADY OWN THAT RECORDING |
| 4. I WOULD NOT PURCHASE THAT RECORDING  | I WOULD PURCHASE THAT RECORDING | I ALREADY OWN THAT RECORDING |
| 5. I WOULD NOT PURCHASE THAT RECORDING  | I WOULD PURCHASE THAT RECORDING | I ALREADY OWN THAT RECORDING |
| 6. I WOULD NOT PURCHASE THAT RECORDING  | I WOULD PURCHASE THAT RECORDING | I ALREADY OWN THAT RECORDING |
| 7. I WOULD NOT PURCHASE THAT RECORDING  | I WOULD PURCHASE THAT RECORDING | I ALREADY OWN THAT RECORDING |
| 8. I WOULD NOT PURCHASE THAT RECORDING  | I WOULD PURCHASE THAT RECORDING | I ALREADY OWN THAT RECORDING |
| 9. I WOULD NOT PURCHASE THAT RECORDING  | I WOULD PURCHASE THAT RECORDING | I ALREADY OWN THAT RECORDING |
| 10. I WOULD NOT PURCHASE THAT RECORDING | I WOULD PURCHASE THAT RECORDING | I ALREADY OWN THAT RECORDING |
| 11. I WOULD NOT PURCHASE THAT RECORDING | I WOULD PURCHASE THAT RECORDING | I ALREADY OWN THAT RECORDING |
| 12. I WOULD NOT PURCHASE THAT RECORDING | I WOULD PURCHASE THAT RECORDING | I ALREADY OWN THAT RECORDING |
| 13. I WOULD NOT PURCHASE THAT RECORDING | I WOULD PURCHASE THAT RECORDING | I ALREADY OWN THAT RECORDING |
| 14. I WOULD NOT PURCHASE THAT RECORDING | I WOULD PURCHASE THAT RECORDING | I ALREADY OWN THAT RECORDING |
| 15. I WOULD NOT PURCHASE THAT RECORDING | I WOULD PURCHASE THAT RECORDING | I ALREADY OWN THAT RECORDING |
| 16. I WOULD NOT PURCHASE THAT RECORDING | I WOULD PURCHASE THAT RECORDING | I ALREADY OWN THAT RECORDING |
| 17. I WOULD NOT PURCHASE THAT RECORDING | I WOULD PURCHASE THAT RECORDING | I ALREADY OWN THAT RECORDING |
| 18. I WOULD NOT PURCHASE THAT RECORDING | I WOULD PURCHASE THAT RECORDING | I ALREADY OWN THAT RECORDING |

[illegible]

APPENDIX IV  
Raw Data Total Subjects

Musicians	Frequency Chosen	Would Not Purchase	Would Purchase	Already Own
-----				
Alabama	14	95	7	0
Armstrong	38	82	20	0
Bach	60	65	35	2
Basie	25	70	31	1
Beatles	87	47	30	25
Beethoven	69	71	28	3
Brahms	23	86	15	1
Cash	34	90	11	1
Charles	56	61	38	3
Chopin	28	81	15	6
Cline	10	94	6	2
Debussy	11	90	11	1
Ellington	29	74	28	0
Franklin	52	60	26	16
Gershwin	22	85	16	1
Goodman	18	72	30	0
Haggard	3	92	9	1
Handel	20	64	33	5

	Frequency Chosen	Would Not Purchase	Would Purchase	Already Own
-----				
Holiday	28	77	25	0
Houston	50	65	32	5
Jarreau	30	56	42	4
Joel	50	67	32	3
Joplin	19	84	15	3
King	57	64	36	2
Lynn	21	97	5	0
Miller	14	80	22	0
Mozart	64	60	32	10
Nelson	21	88	9	5
Oak Ridge Boys	11	94	8	0
Presley	68	90	12	0
Richie	36	51	36	15
Rogers	27	89	12	1
Rolling Stones	47	85	15	2
Ross	30	66	31	5
Springsteen	30	80	19	3
Stravinsky	21	92	8	2
Streisand	27	95	2	5
Tchaikovsky	32	73	27	2
Williams Jr.	18	85	16	1
Williams Sr.	12	94	6	2

## APPENDIX V

## Raw Data Gifted and Talented Subjects

Musicians	Frequency Chosen	Would Not Purchase	Would Purchase	Already Own
-----				
Alabama	7	54	3	0
Armstrong	19	42	15	0
Bach	43	28	27	2
Basie	13	35	21	1
Beatles	52	12	26	19
Beethoven	49	32	23	2
Brahms	14	42	14	1
Cash	26	46	10	1
Charles	24	39	17	1
Chopin	21	41	12	4
Cline	7	49	6	2
Debussy	6	48	8	1
Ellington	13	38	19	0
Franklin	20	46	8	3
Gershwin	16	43	13	1
Goodman	9	36	21	0
Haggard	1	53	4	0
Handel	16	26	28	3

	Frequency Chosen	Would Not Purchase	Would Purchase	Already Own
-----				
Holiday	8	41	16	0
Houston	17	45	10	2
Jarreau	10	43	14	0
Joel	32	37	18	2
Joplin	14	43	11	3
King	30	40	17	0
Lynn	9	55	2	0
Miller	8	42	15	0
Mozart	46	27	24	6
Nelson	4	49	6	2
Oak Ridge Boys	6	51	6	0
Presley	45	50	7	0
Richie	13	38	13	6
Rogers	9	51	6	0
Rolling Stones	37	49	7	1
Ross	11	47	9	1
Springsteen	16	46	10	1
Stravinsky	16	48	8	1
Streisand	17	52	2	3
Tchaikovsky	24	31	24	2
Williams Jr.	4	50	6	1
Williams Sr.	9	52	4	1

## APPENDIX VI

## Raw Data Regular Subjects

Musicians	Frequency Chosen	Would Not Purchase	Would Purchase	Already Own
-----				
Alabama	7	41	4	0
Armstrong	19	40	5	0
Bach	17	37	8	0
Basie	12	35	10	0
Beatles	26	35	4	6
Beethoven	20	39	5	1
Brahms	9	44	1	0
Cash	8	44	1	0
Charles	32	22	21	2
Chopin	7	40	3	2
Cline	3	45	0	0
Debussy	5	42	3	0
Ellington	16	36	9	0
Franklin	33	14	18	13
Gershwin	6	42	3	0
Goodman	9	36	9	0
Haggard	2	39	5	1
Handel	4	38	5	2



	Frequency Chosen	Would Not Purchase	Would Purchase	Already Own
-----				
Holiday	20	36	9	0
Houston	34	20	22	3
Jarreau	20	13	28	4
Joel	10	30	14	1
Joplin	5	41	4	0
King	27	24	19	2
Lynn	12	42	3	0
Miller	6	38	7	0
Mozart	18	38	8	4
Nelson	17	39	3	3
Oak Ridge Boys	5	43	2	0
Presley	24	40	5	0
Richie	24	13	23	9
Rogers	18	38	6	1
Rolling Stones	11	36	8	1
Ross	19	19	22	4
Springsteen	16	34	9	2
Stravinsky	5	44	0	1
Streisand	11	43	0	2
Tchaikovsky	6	42	3	0
Williams Jr.	14	35	10	0
Williams Sr.	3	42	2	1

## APPENDIX VII

## Raw Data Three or More Years of Music

Musicians	Frequency Chosen	Would Not Purchase	Would Purchase	Already Own
-----				
Alabama	5	52	4	0
Armstrong	23	42	14	0
Bach	39	31	23	2
Basie	16	32	24	0
Beatles	43	28	16	12
Beethoven	45	33	21	2
Brahms	12	44	11	1
Cash	2	45	10	1
Charles	29	32	21	3
Chopin	19	42	8	6
Cline	4	50	5	1
Debussy	7	45	10	1
Ellington	20	40	16	0
Franklin	27	33	15	8
Gershwin	12	41	14	1
Goodman	10	36	19	0
Haggard	2	50	5	1
Handel	13	31	20	5

	Frequency Chosen	Would Not Purchase	Would Purchase	Already Own
-----				
Holiday	13	40	16	0
Houston	31	35	18	3
Jarreau	13	30	24	2
Joel	26	37	17	2
Joplin	9	43	11	2
King	29	34	21	1
Lynn	13	53	3	0
Miller	7	40	16	0
Mozart	39	27	24	5
Nelson	12	49	4	3
Oak Ridge Boys	5	49	7	0
Presley	40	49	7	0
Richie	15	26	20	10
Rogers	13	48	8	0
Rolling Stones	21	49	6	1
Ross	21	34	18	4
Springsteen	17	43	11	2
Stravinsky	9	49	5	2
Streisand	5	49	3	4
Tchaikovsky	16	36	18	2
Williams Jr.	9	48	7	1
Williams Sr.	5	50	4	2

## APPENDIX VIII

## Raw Data Less Than Three Years of Music

Musicians	Frequency Chosen	Would Not Purchase	Would Purchase	Already Own
-----				
Alabama	9	43	3	0
Armstrong	15	40	6	0
Bach	21	34	12	0
Basie	9	38	7	1
Beatles	45	19	14	13
Beethoven	24	38	7	1
Brahms	11	42	4	0
Cash	32	45	1	0
Charles	27	29	17	0
Chopin	9	39	7	0
Cline	6	44	1	1
Debussy	4	45	1	0
Ellington	9	34	12	0
Franklin	26	27	11	8
Gershwin	10	44	2	0
Goodman	8	36	11	0
Haggard	1	42	4	0
Handel	7	33	13	0

	Frequency Chosen	Would Not Purchase	Would Purchase	Already Own
-----				
Holiday	15	37	9	0
Houston	20	30	14	2
Jarreau	17	26	18	2
Joel	25	30	15	1
Joplin	10	41	4	1
King	28	30	15	1
Lynn	8	44	2	0
Miller	7	40	6	0
Mozart	25	33	8	5
Nelson	9	35	9	2
Oak Ridge Boys	6	45	1	0
Presley	29	41	5	0
Richie	22	25	16	5
Rogers	14	41	4	1
Rolling Stones	27	36	9	1
Ross	9	32	13	1
Springsteen	15	37	8	1
Stravinsky	12	43	3	0
Streisand	13	46	1	1
Tchaikovsky	16	37	9	0
Williams Jr.	9	37	9	0
Williams Sr.	7	44	2	0

APPENDIX IX  
Raw Data Black Subjects

Musicians	Frequency Chosen	Would Not Purchase	Would Purchase	Already Own
-----				
Alabama	4	38	1	0
Armstrong	17	32	7	0
Bach	11	31	8	0
Basie	14	29	10	0
Beatles	21	37	1	1
Beethoven	16	35	4	0
Brahms	4	37	2	0
Cash	7	38	1	0
Charles	30	16	20	3
Chopin	3	37	2	0
Cline	2	39	0	0
Debussy	4	37	2	0
Ellington	17	31	8	0
Franklin	33	5	21	13
Gershwin	3	36	3	0
Goodman	8	32	7	0
Haggard	1	37	2	0
Handel	3	36	3	0

	Frequency	Would	Would	Already
	Chosen	Not	Purchase	Own
	Purchase			
-----				
Holiday	15	29	10	0
Houston	32	13	22	4
Jarreau	22	5	31	3
Joel	16	24	15	0
Joplin	2	46	3	0
King	26	18	19	2
Lynn	10	38	1	0
Miller	4	31	8	0
Mozart	10	31	8	0
Nelson	13	38	1	0
Oak Ridge Boys	5	37	2	0
Presley	20	37	2	0
Richie	24	6	23	10
Rogers	18	36	3	0
Rolling Stones	8	32	7	0
Ross	30	10	25	4
Springsteen	12	31	9	0
Stravinsky	3	39	0	0
Streisand	11	39	1	0
Tchaikovsky	3	36	3	0
Williams Jr.	8	31	8	0
Williams Sr.	3	37	1	1

APPENDIX X  
Raw Data White Subjects

Musicians	Frequency Chosen	Would Not Purchase	Would Purchase	Already Own
-----				
Alabama	10	57	6	0
Armstrong	21	60	13	0
Bach	49	34	27	2
Basie	11	41	21	1
Beatles	66	10	29	34
Beethoven	53	36	24	3
Brahms	19	49	13	1
Cash	27	52	10	1
Charles	26	45	18	0
Chopin	25	44	13	6
Cline	8	55	6	2
Debussy	7	53	9	1
Ellington	12	43	20	0
Franklin	19	55	5	3
Gershwin	19	49	13	1
Goodman	10	40	23	0
Haggard	2	55	7	1
Handel	17	28	30	5



	Frequency Chosen	Would Not Purchase	Would Purchase	Already Own
-----				
Holiday	13	48	15	0
Houston	18	52	10	1
Jarreau	8	51	11	1
Joel	34	43	17	3
Joplin	17	38	12	3
King	31	46	17	0
Lynn	11	59	4	0
Miller	10	49	14	0
Mozart	54	29	24	10
Nelson	8	50	8	5
Oak Ridge Boys	6	57	6	0
Presley	48	53	10	0
Richie	12	45	13	5
Rogers	9	53	9	1
Rolling Stones	39	53	8	2
Ross	0	56	6	1
Springsteen	18	49	11	3
Stravinsky	18	53	8	2
Streisand	16	56	1	5
Tchaikovsky	29	37	24	2
Williams Jr.	10	54	8	1
Williams Sr.	9	57	5	1

## VITA

Karen O'Neal-Graffius received her Bachelor of Music degree from Louisiana College in May, 1982. She received a Master of Music Education from Louisiana State University in May, 1984. She has been employed by the East Baton Rouge Parish School Board since August of 1984. She taught for one year at Broadmoor Middle School in Baton Rouge, and currently serves as choral director at McKinley High School in Baton Rouge.

While teaching at McKinley, she was instrumental in developing a music theatre department where she was musical director for "Grease," "You're a Good Man Charlie Brown," and "My Fair Lady." She has been active in Louisiana College Opera Workshop, L.S.U. Opera Theatre, River City Opera Company, and the Baton Rouge Gilbert and Sullivan Society. She has been the soprano soloist for several oratorios including, "The Messiah," "Rejoice in the Lamb," "The Christmas Oratorio by Saint-Saens, and the Vivaldi "Gloria." She is active in the Music Educator's National Conference, the Louisiana Music Educator's Association, and the American Choral Director's Association.

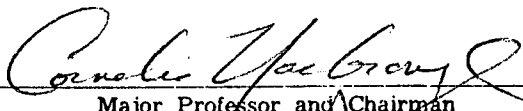

DOCTORAL EXAMINATION AND DISSERTATION REPORT

Candidate: Karen O'Neal - Graffius

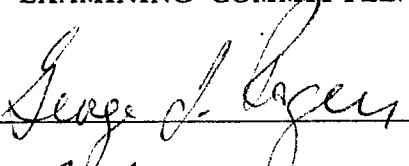
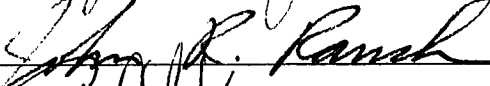
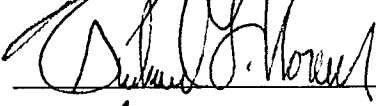
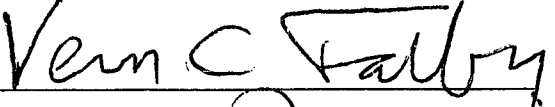
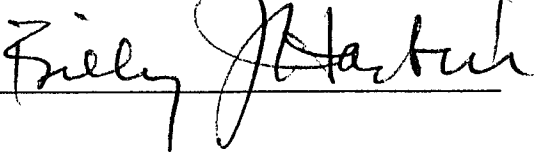
Major Field: Music

Title of Dissertation: MUSIC PREFERENCE: A COMPARISON OF VERBAL OPINIONS  
AND BEHAVIORAL INTENTIONS OF SELECTED HIGH SCHOOL STUDENTS

Approved:

  
Major Professor and Chairman  
  
Dean of the Graduate School

EXAMINING COMMITTEE:

Date of Examination:

May 11, 1988