

INFORMATION TO USERS

This was produced from a copy of a document sent to us for microfilming. While the most advanced technological means to photograph and reproduce this document have been used, the quality is heavily dependent upon the quality of the material submitted.

The following explanation of techniques is provided to help you understand markings or notations which may appear on this reproduction.

1. The sign or "target" for pages apparently lacking from the document photographed is "Missing Page(s)". If it was possible to obtain the missing page(s) or section, they are spliced into the film along with adjacent pages. This may have necessitated cutting through an image and duplicating adjacent pages to assure you of complete continuity.
2. When an image on the film is obliterated with a round black mark it is an indication that the film inspector noticed either blurred copy because of movement during exposure, or duplicate copy. Unless we meant to delete copyrighted materials that should not have been filmed, you will find a good image of the page in the adjacent frame.
3. When a map, drawing or chart, etc., is part of the material being photographed the photographer has followed a definite method in "sectioning" the material. It is customary to begin filming at the upper left hand corner of a large sheet and to continue from left to right in equal sections with small overlaps. If necessary, sectioning is continued again—beginning below the first row and continuing on until complete.
4. For any illustrations that cannot be reproduced satisfactorily by xerography, photographic prints can be purchased at additional cost and tipped into your xerographic copy. Requests can be made to our Dissertations Customer Services Department.
5. Some pages in any document may have indistinct print. In all cases we have filmed the best available copy.

University
Microfilms
International

300 N. ZEEB ROAD, ANN ARBOR, MI 48106
18 BEDFORD ROW, LONDON WC1R 4EJ, ENGLAND

MCCACHERN, FRANCES LOUISE

A STUDY OF SONG PREFERENCES OF CHILDREN AND POSSIBLE
INFLUENCES OF IDENTIFIED MUSICAL ELEMENTS ON STUDENT SONG
SELECTIONS

The University of North Carolina at Greensboro

ED.D.

1980

University
Microfilms
International 300 N. Zeeb Road, Ann Arbor, MI 48106

Copyright 1980

by

McCachern, Frances Louise

All Rights Reserved

A STUDY OF SONG PREFERENCES OF CHILDREN AND
POSSIBLE INFLUENCES OF IDENTIFIED MUSICAL
ELEMENTS ON STUDENT SONG SELECTIONS

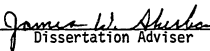
by

Frances L. McCachern

A Dissertation Submitted to
the Faculty of the Graduate School at
The University of North Carolina at Greensboro
in Partial Fulfillment
of the Requirements for the Degree
Doctor of Education

Greensboro
1980

Approved by


Dissertation Adviser

APPROVAL PAGE

This dissertation has been approved by the following committee of the Faculty of the Graduate School at the University of North Carolina at Greensboro.

Dissertation Adviser James W. Thurbon

Committee Members Walter L. Wehner
Ann R. Small
Rufus Cox
L. D. V. Edinger

6/10/80
Date of Acceptance by Committee

6/10/80
Date of Final Oral Examination

MCCACHERN, FRANCES L. The Study of Song Preferences of Children and Possible Influences of Identified Musical Elements on Student Song Selections. (1980)
Directed by: Dr. James W. Sherbon. Pp. 131

The purposes of this study were to identify songs that were preferred by second- and fifth-grade subjects and to isolate musical and textual elements that were found to be common to preferred and nonpreferred songs.

The subjects were 125 students in six second-grade classrooms and 146 students in five fifth-grade classrooms. All subjects were presented with booklets containing song texts randomly selected from song textbooks. Subjects listened, as intact classes, to tape recordings of those songs. On the final day of the three-day testing procedure, subjects placed a mark under one of three faces displaying varying degrees of happiness.

Lists of preferred and nonpreferred second- and fifth-grade songs were compiled according to frequency tabulations of subjects' marks under smiling and frowning faces. A Song Analysis Guide served as an instrument for recording all data used in the analysis of musical and textual elements of each song. Frequency tabulations of those elements were subsequently made.

Songs in the Transportation category were preferred by second-grade subjects. Work and Religious songs were moderately preferred. Those subjects did not prefer songs in languages other than English. Equal and near equal frequencies of preferred and nonpreferred songs prevented identification of song categories preferred by fifth-grade subjects.

No preferential trends were identified in terms of song origin, length, range, key, or tempo for either grade level. Observed frequencies of meter, mode, form, final cadence, and opening (anacrusis/down-beat) were analyzed, via a Chi-Square statistic, and compared with expected frequencies of those characteristics. Meter emerged as the only significant factor ($p < .001$) influencing preferences of second-grade subjects, with subjects preferring songs in quadruple and duple meter as opposed to songs in triple, compound duple, and mixed meters.

Second-grade subjects appeared to prefer melodies consisting of melodic repetition and textual repetition. Rhythms were predominantly even and melodies were constructed primarily of stepwise intervals. Such characteristics often occurred in nonpreferred songs also, making identification of trends difficult.

Songs preferred by fifth-grade subjects consisted of stepwise melodic motion and even rhythmic structure, but the occurrence of uneven rhythmic motives in preferred songs suggests that subjects may respond favorably to such complex rhythms. A majority of preferred fifth-grade songs were four phrases in length, usually with similar repetition of phrases. Such characteristics found in preferred songs also occurred in nonpreferred songs and cannot be viewed as characteristics common to preferred songs only. They may, however, still be regarded as musical elements to consider in the selection of song material for students on the fifth-grade level.

A higher frequency of subjects admitting previous knowledge of preferred songs than nonpreferred songs indicates that previous

exposure to songs may be a factor influencing preference. Sex did not appear to be a factor in song preferences of second-and fifth-grade subjects.

ACKNOWLEDGMENTS

For their valuable assistance in the completion of this study, I would like to acknowledge the following individuals.

Dr. James Sherbon, my adviser, for his expert criticism and valuable suggestions;

Dr. Walter Wehner, Dr. Ann Small, Dr. Richard Cox, and Dr. Lois Edinger, for giving generously of their time and advice as members of the doctoral committee;

Public school music teachers and students, for making this research possible;

My family, for their confidence, support, and love.

TABLE OF CONTENTS

	Page
APPROVAL PAGE	ii
ACKNOWLEDGMENTS	iii
LIST OF TABLES.	vi
LIST OF FIGURES	ix
CHAPTER	
I. INTRODUCTION.	1
Preferences.	1
Elements Contributing to Musical Preference.	4
Basal Song Texts	5
Questions to be Investigated	6
II. RELATED LITERATURE.	9
Studies of Preference.	9
Characteristics of Folk Music.	17
Summary.	20
III. PROCEDURE	22
Categorization of Songs.	22
Subjects	24
Preparation of Tapes	25
Questionnaires	26
Testing Procedure.	26
Interpretation of Preference Scales.	27
Analysis of Songs.	27
Data Analysis.	30
Summary of Data Analysis	31
IV. RESULTS AND CONCLUSIONS	33
Analysis of Categories of Preferred and Nonpreferred Songs	35
Origin of Preferred and Nonpreferred Songs	38
Chi-Square Statistical Analysis of Selected Musical Characteristics.	39
Analysis of Remaining Characteristics.	40
Previous Knowledge of Songs.	49
Preference Differences Between Male and Female Students	49

	Page
CHAPTER	
Analysis of Data From Student Information Forms	50
V. DISCUSSION AND RECOMMENDATIONS.	52
Discussion	52
Present Research Compared to Past Research	55
Basal Song Textbooks	57
Conclusions.	59
Recommendations.	60
BIBLIOGRAPHY.	62
APPENDICES	
Appendix A, Figures.	65
Appendix B, Tables	71
Appendix C, Permission Forms	116
Appendix D, Student Information Forms.	118
Appendix E, Scripts for Taped Narration.	121
Appendix F, Selected Pages from Song Booklets.	127
Appendix G, Song Analysis Guide.	130

LIST OF TABLES

	Page
TABLE	
1 Preferred Second-Grade Songs Selected for Analysis.	72
2 Nonpreferred Second-Grade Songs Selected for Analysis.	73
3 Preferred Fifth-Grade Songs Selected for Analysis.	74
4 Nonpreferred Fifth-Grade Songs Selected for Analysis.	75
5 Frequencies of Song Categories of Preferred and Nonpreferred Songs.	76
6 Frequencies of Origin of Preferred and Nonpreferred Songs	77
7 Observed Frequencies of Selected Musical Characteristics of Second-Grade Songs	78
8 Observed Frequencies of Selected Musical Characteristics of Fifth-Grade Songs	79
9 Observed and Expected Frequencies of Meter of Preferred Second-Grade Songs.	81
10 Intervallic Organization of Preferred and Nonpreferred Songs for all Subjects	82
11 Frequencies of Lengths of Second- and Fifth-Grade Preferred and Nonpreferred Songs.	83
12 Frequencies of Ranges of Second- and Fifth-Grade Preferred and Nonpreferred Songs.	84
13 Frequencies of Keys of Second- and Fifth-Grade Preferred and Nonpreferred Songs.	85
14 Frequencies of Tempos of Second- and Fifth-Grade Preferred and Nonpreferred Songs.	86
15 Musical Phrase Structure of Preferred Second-Grade Songs . .	87

TABLE

16	Textual Phrase Structure of Second-Grade Preferred Songs.	89
17	Rhythmic Structure in Second-Grade Preferred Songs.	91
18	Frequency of Occurrence of Rhythmic Motives in Second-Grade Preferred Songs.	92
19	Musical Phrase Structure of Nonpreferred Second-Grade Songs.	93
20	Textual Phrase Structure of Second-Grade Nonpreferred Songs.	95
21	Rhythmic Structure of Second-Grade Nonpreferred Songs	96
22	Frequency of Occurrence of Rhythmic Motives in Second-Grade Nonpreferred Songs	97
23	Musical Phrase Structure of Preferred Fifth-Grade Songs	98
24	Textual Phrase Structure of Fifth-Grade Preferred Songs	101
25	Rhythmic Structure of Fifth-Grade Preferred Songs	103
26	Frequency of Occurrence of Rhythmic Motives in Fifth-Grade Preferred Songs.	104
27	Musical Phrase Structure of Nonpreferred Fifth-Grade Songs.	105
28	Textual Phrase Structure of Fifth-Grade Nonpreferred Songs.	108
29	Rhythmic Structure of Fifth-Grade Nonpreferred Songs.	109
30	Frequency of Occurrence of Rhythmic Motives in Fifth-Grade Nonpreferred Songs	110
31	Percentage of Previous Exposure to Second-Grade Preferred Songs.	111
32	Percentage of Previous Exposure to Nonpreferred Second-Grade Songs	112

	Page
TABLE	
33 Percentage of Previous Exposure to Fifth-Grade Preferred Songs	113
34 Percentage of Previous Exposure to Fifth-Grade Nonpreferred Songs	114
35 Significant Song Preferences for Fifth-Grade Preferred Songs	115

LIST OF FIGURES

	Page
FIGURE	
1 Percentages of Folk/Traditional and Composed Song Material in Basal Series Texts.	66
2 Melodic Notations of the Iambic Rhyme Scheme, Alternating in Four- and Three-Foot Lengths.	67
3 Picture Preference Scale	68
4 Common Examples of "Even" and "Uneven" Rhythm.	69
5 Examples of Similar, Literally Repeated, and Contrasting Phrases	70

CHAPTER I INTRODUCTION

The premise upon which this study is built is that there is an association between musical activities which are enjoyable and those that are educationally viable. An essential factor in the success of music education programs is the implementation of enjoyable musical experiences.

Preferences

If enjoyment presumes preference, the use of activities that students prefer becomes an important part of the pedagogical structure of an educational process in music. Music teachers often fail to consider the specific preferences of children when planning musical experiences. Will children receive greater benefit from an educational framework wherein consideration is directed toward the use of student-preferred activities in music classrooms as opposed to a more teacher-structured approach? Since it appears that singing experiences have traditionally been part of elementary curricula, the primary focus of this research is directed toward an investigation of song preferences of children.

The structuring of enjoyable activities in music education appears to be a desired pedagogical technique employed by contemporary music educators. Most teachers consider pleasurable activities essential for optimum music learning and aesthetic development.

Woodruff (1970) has stated that ". . . people rarely set out to learn something. They set out to get something they want. Learning occurs incidentally along the way" (p. 52). In the context of music education, Woodruff implies that student enjoyment as well as musical learning should be goals of music educators in lesson planning.

It appears that consideration of student preferences influences affective development. Specific emotions, assumed to be common to all humans, are expressed in a variety of ways, one of which is through aesthetic forms. Singing is one of these forms. The desire of teachers to employ singing activities as a means of self-expression is valid justification for the use of songs preferred by students. Participation in singing activities with the intent of encouraging pleasurable feelings is assumed to be an objective of music teachers. It may be expected that these teachers provide students with opportunities in music for aesthetic development, which results from participation in music activities that are preferred and subsequently lead to enjoyment and learning.

It is logical that preferred musical experiences promote the formation of favorable music attitudes. Students who participate in enjoyable activities from which feelings of satisfaction and accomplishment result, are likely to form positive attitudes toward music. Greenblat (1962), in a study of school subject preferences, concluded that musical attitudes of students are sometimes unfavorable. In his study, elementary school children ranked art as their most preferred subject. Arithmetic, reading, music, and science were ranked respectively as the second, third, and fourth most preferred subjects, with science being ranked equally with music.

Slaughter (1966) stated that cultural expectations were a possible determinant for boys' failure to prefer musical experiences over other school subjects. He supported Greenblat's conclusions: "In psychological terms, the problem is one of role conflict within the individual Boys in our culture are required to participate in the school music program--essentially perceived as a non-masculine activity or role" (p. 111). Slaughter suggested that teachers should select songs which are more masculine in nature in an attempt to promote increased male participation in musical activities.

Although the student selection of music activities appears to decline as grade level increases, students in intermediate grades prefer singing activities over other musical activities (Broquist, 1961; Nolin, 1973). This decline in positive student attitudes toward music might be reduced if consideration was extended in music instruction to include preferred activities. Broquist concluded that students preferred activities involving musical instrument performance as opposed to other musical activities. Accompanied singing was found, by both Broquist and Nolin, to be the second most preferred musical activity.

Because most children are able to use the voice as an expressive musical instrument, singing often occupies a predominant position in general music education curricula. The singing voice is referred to as a lasting source of pleasure (Land & Vaughn, 1978, p. 119). Quality singing experiences are considered by music educators to be an important goal of elementary music education programs with basal texts often serving as major sources of school song literature. For this reason, the identification of songs that are preferred by students is of importance.

Elements Contributing to Musical Preference

Preferences of musical style and elements, as well as musical types, have been studied by music psychologists for approximately four decades. Many variables have been considered in an attempt to associate their influence on music preference. Sex, intelligence, age, and sociability were found not to be factors in music preference, whereas musical training was identified as an important contributor to preference (Keston & Pinto, 1955; Kelly, 1961). The influence of musical training on an individual's preference may be attributed to the fact that musical study enhances the perceptual acuity of musical elements. This awareness serves to emphasize the importance of individual musical elements and the possible interaction of those elements.

In a pilot study (McCachern, 1979), students listened to songs presented in three versions--music only, text only, and music and text. From the results, the researcher concluded that students preferred listening to song versions involving music as opposed to texts as dramatic readings, thus indicating that musical preference might be governed by a reaction to specific musical elements or to their simultaneous combination.

It is generally observed that students, as identified by grade level, typically express preferences for specific songs (i.e., favorite songs). Why are these songs preferred as opposed to others? If musical elements are a factor in preference, what elements are responsible for these preferences? If individual musical elements or their combination are responsible for preference, empirical evidence leading to the identification of those elements that may contribute to preference is generally considered to be of concern to music educators.

Blyler (1957) investigated common musical factors in songs that were preferred by children. In her study, two basal texts served as the sources of song material. Students in grades two through six indicated "most-liked" and "most-disliked" songs. These songs were analyzed for melodic contour, tonal progression, vocal range, tonality, mode, modulation, rhythmic patterns, length of songs, dynamic possibilities, tempo, harmonic content, repetition of motives or phrases, and phraseology. Songs were also examined with regard to text and source. From the results, Blyler concluded that children preferred songs with varied rhythm and contour, as well as songs that possessed ". . . strong climaxes, and definite points of repose" (p. 14). Songs in major keys were preferred to those in minor keys and the harmonic structure of the songs consisted of primary chords. It was found that older children showed an increased preference for "part songs." The researcher concluded that neither song length nor pitch range influenced song preference.

Basal Song Texts

Song material in primary song texts studied by Blyler (New Music Horizons, Silver Burdett Company, 1944, revised, 1953; The American Singer, American Book Company, 1947, revised 1955) consisted of a predominance of composed songs as opposed to songs of folk or traditional origin. Intermediate grade song texts consisted of an increased frequency of folk songs. Composed songs, however, remained the primary source of song material in the song texts.

An analysis of three current song text publications was conducted by the researcher for comparative purposes (See Figure 1; Figure 1 and

all subsequent figures may be found in Appendix A). These data, when compared with that in Blyler's study, reveal a shift in the type of music included in basal song texts. Song texts published in the time period of 1953 to 1955 consisted predominately of composed songs, whereas those published in subsequent years contain a majority of songs of folk and traditional origin. This shift in the type of music included in basal song texts may reveal changing music preferences among school children. Farnsworth (1969) stated that changes in tastes [preferences] may be detected over the years (p. 106). This is tentatively supported by the comparison of song material in basal song texts published in the 1950's and in the 1970's.

Possible explanations for the inclusion of an increased amount of folk music may be attributed to social and educational changes in America. Technological advances in communication afford students opportunities to acquaint themselves with world cultures. Influences of the media may have precipitated an awareness of the musical heritage of other countries, thereby affecting the musical attitudes of Americans. Pedagogical practices in music education may also have a possible influence on music preference. Methods advocated by Orff and Kodaly emphasize the importance of folk music as representative of a child's national heritage. Vocal range, text and melodic construction of folk songs are generally considered by music educators to be vocally accessible to most elementary school children.

Questions to be Investigated

The examination, and subsequent isolation, of musical elements found to be common in preferred songs might result in the detection of

trends in children's song preferences. Do students prefer, for example, songs in triple meter as opposed to songs in duple meter? Are songs in major modes preferred over songs in minor modes? Information leading to answers to these and similar questions might be of value to those who compose songs as well as those who compile song texts for instructional purposes.

The purposes of the present study are to identify songs in current basal song texts that are preferred by second-and fifth-grade students and to identify common musical and textual elements in those songs. Principal questions to be investigated in this study are as follows.

1. What songs from basal texts are preferred by school children?
2. What music and textual elements are common to preferred songs?
3. What categories of songs are most preferred by school children?
4. Does material included in current song texts indicate a change in content when compared to previous publications?
5. Do song preferences differ between male and female students?

If the implementation of successful music lessons depends in part upon the appeal of the activities included therein, music educators should be knowledgeable of student preferences regarding those activities. Research (Broquist, 1961) has indicated that accompanied singing is preferred by students as opposed to other classroom activities. If preferred activities are presumed to be those most enjoyed by children, the quality of music instruction might be improved by the use of singing to enhance musical activities that elicit weaker responses

from subjects in terms of preferences. Careful consideration of song material as a vehicle for the introduction of other musical activities may lead to a change in attitude toward previously nonpreferred musical experiences.

It is generally assumed that superior teachers are sensitive to the needs of students. This sensitivity enables teachers to provide experiences that will enhance the quality of learning in cognitive, affective, and psychomotor domains. Sensitivity to the preferences of students contributes to a pedagogical structure that promotes the maintenance of attitudes necessary for the achievement of objectives in music education.

CHAPTER II

RELATED LITERATURE

Studies of Preference

Descriptors of musical preference. Various areas of music preference have been studied by music researchers. The use of adjectives to describe music has been one area of investigation related to music preference. Hevner (1937) attempted to determine the effect of isolated musical elements of selected verbal descriptors of music. Subjects were presented with different performances of musical compositions and responded by checking adjectives which were grouped in eight different clusters. Hevner isolated tempo by presenting each of eight compositions in contrasting fast and slow tempos. Upon hearing the compositions, students selected adjectives which best described those compositions. It was found that subjects preferred "happy-gay" and "exciting-restless" clusters when compositions with fast tempos were presented. When compositions with slow tempos were presented, subjects selected adjectives such as "dignified" and "calm-serene." Hevner also isolated pitch in her study. Subjects listened to thirteen piano compositions. Each composition was presented twice at the interval of an octave. Compositions performed in the upper octaves were labeled "spritely-humorous." Subjects described compositions performed in lower octaves as "vigorous-majestic" and "dignified-serious."

Sopchak (1955) employed a checklist of affective qualities with recorded compositions of classical, folk, and popular music. Joy,

yearning, love, and sorrow were found to be the most common responses. Responses to songs with foreign texts, the meanings of which were unfamiliar to listeners, were not consistently labeled by adjectives which corresponded to the music itself. For example, "Calmly Flows the River" was not labeled as "calm" by 75 percent of the listeners. Therefore, the researcher concluded that subjects do not respond with regularity to song texts. Sopchak concluded that many differences existed among subjects with regard to emotion in music. He concluded, in contrast to the findings of Hevner, that specific components of music could not be isolated and that listeners respond in one way to individual elements of music and in other ways to those elements in combination.

Factors influencing preference. Factors which may influence preference have been studied by music researchers. Those factors which were investigated range from specific elements to personality and intellectual characteristics. Keston and Pinto (1955), in a study of musical preference of college students, focused on possible relationships between music preference and factors such as introversion, extroversion, masculinity, femininity, age, education level, sex, formal music training, recognition of musical compositions, and intelligence. The researchers classified musical compositions as "serious classical," "serious popular classical," "light concert," and "popular." Keston and Pinto concluded that formal music training influences music preference. Age did not appear to be an important factor in preference. A substantial relationship was found between "intellectual introversion," as determined by the Keston Personal Inventory and music preference scores. Variables such as sociability and intelligence were found to have little influence on musical preference.

Kelly (1961) studied musical preference of adolescents with formal music training. Musical training was found to be a contributing factor in determining musical preference, thereby supporting the conclusions of Keston and Pinto. Kelly concluded that sex was not a factor influencing preference.

Pantle (1978) studied the effect of teacher approval on music listening preferences. Three groups of subjects in college music appreciation classes were presented with pairs of classical music compositions; one composition in each pair was given verbal approval. Compositions given teacher approval were taught to one group. A second group received the same treatment but without teacher approval. A third group did not receive instruction. From the results, Pantle concluded that teachers' verbal approval was not a factor which contributed to music preference.

McMullen (1974) examined complexities of pitch sequences as a factor influencing preferences. Subjects heard melodies in which all musical elements, with the exception of pitch sequences, were held constant. Responses to melodies were indicated on a continuum from "dislike very much" to "like very much." McMullen concluded that the number of different pitches was not a highly significant factor in musical preference. Redundancy, as defined by number of pitches in a melody, was found to be a significant factor in determining musical preference.

Bowman (1978) established criteria for identifying music preferred by children exhibiting "deviant" behavior. It was found that children with and without behavior problems preferred music containing

strong rhythmic pulsations as opposed to music which did not contain strong rhythmic pulsations. A semantic differential scale was employed to determine the extent to which subjects preferred musical selections. Those with "deviant" behavior exhibited more negative responses than other subjects. Subjects with deviant behavior also responded negatively to music containing unfamiliar timbres as opposed to children without behavior problems.

Preferences of instrumental music students were studied by Downing (1965). Elementary instrumental method books were employed as source material for determining ten most liked and ten most disliked melodies. Twelve musical characteristics were found to be common to liked and disliked melodies. Student preferences of instrumental melodies included the following characteristics.

1. compositions written by well-known composers
2. varied tune types
3. added harmony parts
4. balanced contours
5. wide pitch range
6. interval skips
7. compositions written in the keys D or E
8. fast tempos
9. rhythmic and dynamic climaxes, but not melodic climaxes
10. compositions of a minimum of 32 measures
11. a predominance of quarter notes, with frequent upbeats
12. contrasting phrase material

Results from Blyler's (1957) study of song preferences indicated that children in grades two through six preferred folk songs to composed songs. Contrary to the conclusions of Sopchak, Blyler found that song texts influenced preference. After children's lists of preferred songs were tabulated, preferences for lullabies and songs about birds, animals, situations, and imaginary characters were found to occur over songs concerning commonplace experiences. Humorous songs were selected by children in all grade levels as liked. Cowboy songs were among those preferred by fourth grade students, whereas songs about heroes were chosen as most preferred by children in fifth grade. Religious songs and songs with romantic texts were listed among preferred songs by students in sixth grade. Children on all grade levels named patriotic songs among those preferred. As a result of analysis of common musical elements in most preferred and least preferred songs, Blyler concluded that songs are a unique combination of words and music. The text of a song is related to children's experiences and music enhances the text of the song.

Effect of televised music lessons on music attitudes. Brown (1978) investigated the effect of videotaped music lessons on time spent listening to vocal as opposed to instrumental music, the development of cognitive music skills and attitudes of first-grade subjects toward school music. Subjects, in two of three groups, received treatment in two parts. Part One consisted of 20 videotaped lessons in aural discrimination of components of instrumental music. Part Two consisted of an experimenter-taught music lesson. A control group received no television instruction, but an experimenter-taught lesson including a variety of musical activities.

Pretests and posttests of subjects' music selections were assessed by an instrument which recorded seconds spent in listening to sound contingencies selected from basal song texts. No significant differences between pretest and posttest music listening scores resulted from televised lessons concerning vocal or instrumental music or lessons taught by a music teacher. Music skills, assessed by a pencil-and-paper test, were significantly increased by the three modes of instruction. Scores from pretests and posttests concerning subjects' attitudes about school music were not affected by the three modes of instruction.

These results led Brown to conclude that the three treatments did not function differentially to change first-grade subjects' music skills, music selection, or music attitudes. A further conclusion was that the ability to make musical discriminations may be unrelated to the process of valuing music.

Changes in musical preference as a result of age. In addition to assessing types of musical activities preferred by school children, music researchers have attempted to determine types of music that are preferred by students. Rogers (1957) studied music preferences of children at specific grade levels. Four categories of instrumental compositions were presented to subjects in grades one, four, seven, and nine. Considering age as a contributing factor, it was found that older children expressed decreased preference for "serious classical" and "popular classical." Children from both upper and lower socioeconomic levels preferred "popular" music to "classical" music. More rural fourth-grade children expressed stronger

preferences for popular music as opposed to suburban fourth-grade children.

Greenblat (1962) investigated preferences of elementary school children in association with school subjects preference. After students rank ordered their favorite school subjects, the researcher concluded that students demonstrated a stronger preference for art, arithmetic, and reading than for music. Science and music were ranked fourth in order of preference with boys selecting science in fourth place and girls selecting music in fourth place.

Researchers have attempted to determine music activity preferences as a means of improving music teaching. MacGregor (1968) structured a one-semester music program consisting of four weekly classes, with emphasis on four different musical activities: listening, rhythmic activities, singing, and instrumental activities. Responses on a student preference inventory revealed that only one activity (girls' preference for rhythmic activities) was preferred over others. From the results, MacGregor concluded that equal emphasis on singing, listening, rhythmic activities, and instrumental activities failed to produce a significant difference in students' preference among any of those activities.

Broquist (1961) assessed students' preference of musical activities by means of the Music Activity Preference Inventory. "Music reading" and "singing with syllables" received high ratings, as well as "preparing for programs" and "listening to records." "Singing alone" and "unaccompanied singing" received lowest ratings. Students' responses indicated that attitudes became less favorable toward music

classes as grade level increased. Girls' scores, however, revealed more favorable attitudes than those of boys. Nolin's (1973) results support the conclusion of Broquist. Students in grades two through six expressed a stronger preference for accompanied singing activities than for activities involving a cappella singing or singing with accompaniment other than piano.

Effect of repetition on preference. Getz (1966) studied the influence of repetition of musical compositions on subjects' preferences. Students rated each of 40 different compositions on a preference scale ranging from one (low) to nine (high). Five compositions given highest rankings were then selected. During subsequent sessions, these compositions were repeated periodically, while the remainder of music presented to subjects consisted of compositions which were not repeated. At the conclusion of the treatment period, subjects indicated preference for those compositions which had been repeated throughout the instructional sessions. Getz concluded that subjects were influenced to a greater extent by familiarity, due to repetition, than by any other isolated factor. Musical factors which were found to influence preference were fast tempos, dynamic variety, melodic repetition, and flowing rhythm.

Results obtained by other researchers have supported the findings of Getz. Keston and Pinto (1955) obtained a strong correlation between music preference and music recognition. The ability to identify classical compositions was found to be related to preference. Bradley (1971) concluded that repetition brought about favorable preference responses to "contemporary art music."

The effect of repeated listening on structural discrimination and affective responses to music was studied by Bartlett (1973). In this study, subjects rated the type of music most preferred, indicating popular music as "best-liked." Subjects were presented with two classical music compositions and two popular music compositions. Repeated listenings to the four compositions resulted in preference for classical compositions. As a result of repeated listenings, subjects' responses on a checklist showed an increased awareness of structural elements such as instrumentation/voices, dynamics, and melody.

Characteristics of Folk Music

The study of authentic folk music has occupied an important position in ethnomusicology. Because folk music is generally considered to be an important source of song material for school music programs, information regarding the construction and means of analysis of folk melodies is of significance in this study.

Nettl (1965) analyzed folk melodies by first discerning formal design. He stated that the following questions should be investigated in the formal analysis of folk music (p. 20).

1. Is the melody made up of several large sections which contrast markedly?
2. Are the sections of equal length?
3. Does the tempo change considerably or suddenly?
4. Are any of the sections repeated?
5. Is the entire composition repeated several times?
6. Are the repetitions exact or are they variations?

Form. Nettl found that AABB, ABBA, and ABCA were common phrase arrangements in English music. Strophic forms, found in many parts of the world, were suited to folk poetry, especially that of Europe. Nettl found strophic poems to be arranged in units of two, three, four, five, six, or more lines, usually with the same rhyme scheme.

Cohen's (1973) studies of Anglo-American folk music revealed forms other than those identified by Nettl. ABA, AABA, ABACA, and AAAB, as well as ABBA, were found to be common phrase arrangements in American folk melodies. Schade (1976) studied American folk music for possible adaptation to the Kodaly approach in music education. The most common phrase arrangements found in melodies analyzed in Schade's study was ABCA.

Rhythm. Nettl stated that rhythmic analysis should begin by determining meter and predominant note values. "Rhythmic character" of melody may be assessed by determining the degree of accentuation of strong beats and by identifying typical rhythmic motifs that recur throughout the melody (p. 24). Sharp, as cited by Cohen (1973), stated that measures of irregular length frequently occur in English folk music.

In a study of American lullabies, Hawes (1974) characterized the rhythmic structure as "straight-forward," with few rhythmic complexities. Neither duple nor triple meter was found to be more common than the other. In Schade's study of American pentatonic melodies, however, duple meter accounted for two-thirds of the songs in folk music collections which were consulted to obtain source material.

Melody. An analysis of melodic structure in folk music should determine melodic contour, as well as range and scale (Nettl, p. 25).

Schade identified six melodic contours characteristic of American folk songs. Jackson (1937) stated that early American folk tunes, which initially assume upward motion, are composed primarily of small intervals (p. 14). Saliba's (1979) statement that small intervals should be employed after the use of a large interval in melody construction, supports Jackson's observation. Song ranges in folk melodies are usually limited to those which are within vocal capabilities of a majority of singers (Cohen). Saliba stated that pitches used in construction of melodies would be primarily between D_4 and D_5 , with the interval from C_4 to E_5 acting as maximum pitch range (1979, p. 51A).

Singing style. From a survey of the literature, it is found that folk music is closely related to the metric organization of poetry (Nettl, Hawes, & Cohen). This conclusion was supported by the results of Blyler's study (1957). She reported that children's verbal responses to songs included observation that words and text were closely related (p. 14). Nettl's folk music study revealed that with an increase of complexity of meter in the poetry, a decrease of complexity in musical meter occurs. For example, the English ballad is characteristic of English folk songs in general. Its rhyme scheme consists of iambic lines alternating in four- and three-foot lengths (-/-/-/-/-; -/-/-/-). This rhyme scheme is found in a representative number of English folk texts, the basic melodic notation of which is found in Figure 2 (Nettl, p. 67).

Summary

Based on the studies cited in this chapter, a summary of factors which have been surveyed as contributors to music preference are as follows:

1. Musical training appears to be a factor influencing musical preference (Keston & Pinto, 1955; Kelly, 1961).
2. Sociability and intelligence are not contributors to musical preference (Keston & Pinto, 1955). Sex is not a factor in music preference (Keston & Pinto, 1955; Kelly, 1961).
3. Teacher approval does not appear to be a factor in musical preference (Pantle, 1978).
4. The number of pitches, both repeated and different, appears to influence musical preference. The number of different pitches, however, is not a contributor to music preference (McMullen, 1974).
5. "Deviant" behavior does not affect children's preference for music that is strongly rhythmic. "Deviant" behavior does, however, affect children's preference of music of varying timbres (Bowman, 1978).
6. Repetition influences musical preference (Getz, 1966; Keston & Pinto, 1955; Bartlett, 1973; Bradley, 1971).
7. Specific musical activities affect students' responses on an activity preference inventory (Broquist, 1961). Specific musical activities do not affect students' responses as a result of daily instruction emphasizing each of four activities respectively (MacGregor, 1968).
8. Music attitudes, as indicated by preference decline with increase in age (Broquist, 1961; Greenblat, 1957).
9. Older children, when compared by age, tend to indicate decreasing preference for classical music (Rogers, 1957).
10. Accompanied singing activities are among those activities most preferred by elementary school children (Broquist, 1961; Nolin, 1973).
11. Videotaped music lessons did not change first grade subjects' music skills, music selection, or music attitudes (Brown, 1978).

A summary of conclusions regarding the isolation of musical elements is as follows:

1. Musical elements can be isolated in such a way as to elicit opposite responses from subjects in terms of adjective descriptors of music (Hevner, 1937).
2. Musical elements cannot be successfully isolated because of their unique interaction in music (Sopchak, 1955).
3. Discussion of musical elements, as they relate to song preferences of school children, does not adequately portray the song, since it is a unique combination of words and music, influenced by the perception of the listener (Blyler, 1957).

Based on the research presented in this chapter, a summary of characteristics of folk music, a basic source of song material for basal textbooks, is as follows:

1. Formal structure varies (Nettl, 1965; Cohen, 1973; Schade, 1976).
2. Meter varies (Hawes, 1974; Schade, 1976).
3. Melodic structure consists primarily of small intervals (Jackson, 1937; Cohen, 1973; Saliba, 1979).
4. Musical meter is closely related to metric organization of poetry (Nettl, 1965; Hawes, 1974; Cohen, 1973; Blyler, 1957).

Researchers have found characteristics of folk music to be diverse in terms of meter and formal structure. Characteristics of folk music, however, in terms of melodic and rhythmic structure, are generally found to be more similar. Analysis of folk songs preferred by elementary school children may reveal that some characteristics of folk music, although diverse when compared to folk music as a whole, are similar in terms of childrens' preferences.

CHAPTER III

PROCEDURE

The purposes of this study were to identify songs that were preferred by second-and fifth-grade students and to isolate musical and textual elements that were found to be common in preferred and nonpreferred songs.

Categorization of Songs

Songs in three second and three fifth-grade basal song textbooks served as the basis for song material in this study. These textbooks included the following publications:

1. Exploring Music, Holt, Rinehart and Winston, Inc., 1975.
2. Spectrum of Music, MacMillan Publishing Co., 1974.
3. Music, Silver Burdett Company, 1978.

All songs (N = 553) in these textbooks were analyzed by the researcher for textual content and subsequently categorized according to text. The following categories are those which were identified by the researcher and were provided for classification of all songs in fifth grade basal song textbooks.

1. Foreign Language/Syllables/Chants
2. Religious
3. Patriotic/Love of Land
4. Nature
5. Music/Dancing

6. Holiday
7. Love/Friendship/Peace/Freedom
8. Fun/Pleasure/Happiness
9. Travel/Exploring
10. Work Songs
11. Humorous
12. Folk Heroes/People
13. Miscellaneous

The following categories are those which were identified by the researcher and were provided for classification of all songs in second-grade basal song textbooks.

1. Foreign Language/Syllables/Chants
2. Religious
3. Patriotic/Love of Land
4. Nature
5. Music
6. Holiday
7. Play/Friendship/Happiness/Games
8. Work Songs
9. Movement
10. Folk Heroes/People
11. Animals
12. Greeting/Departure; Sleeping/Waking
13. Love
14. Transportation
15. Miscellaneous

To determine the reliability of placement, two elementary music specialists were employed as a panel of judges to visually examine and subsequently place each song in the categories previously determined by the researcher. Songs selected to be used in the study were those on which judges were in total agreement with regard to song category.

Subjects

The state of North Carolina was divided into three geographic regions. Six school systems in the state were identified as representative of western, central, and eastern regions of the state. From these school systems, 125 students in six second-grade classrooms and 146 students in five fifth-grade classrooms were selected to serve as subjects for this study. Selection was based on consultation with respective school music specialists concerning criteria for participation in the study to insure that subjects were matched on variables that may have biased song preference data.

Criteria for subject selection. Subjects employed in this study were currently participating in public school music education programs, under the direction of a music specialist. Subjects also had participated in a school music education program during all previous school years. Permission to participate in the study was obtained from parents, as well as from classroom teachers and school principals. To maintain intact classes, all students in selected classes participated in the study; however, responses from those subjects not meeting criteria were eliminated after the data were collected.

Preparation of Tapes

Songs selected for use in the study were recorded on magnetic tape employing a Toshiba PT-862D tape recorder. Four female college undergraduate music education majors were employed for recording all songs. These singers were auditioned and selected according to vocal suitability for presenting songs in a style customary in elementary music teaching practices. Practice sessions were conducted with the singers to insure control of tone quality and diction when recording. All songs were recorded with piano accompaniment. Students selected as vocalists were collectively employed to determine an appropriate metronomic tempo for each song. These tempos were then used as standard controls when recording.

From the experimental master tape, 12 duplicate tapes were produced for distribution to six music teachers of second-grade students and six music teachers of fifth-grade students (one tape to each teacher). Songs for tape recordings were identified by randomly selecting (with replacement) two percent of the total number of songs from each category. Each tape recording represented a different two percent of the categorized songs (i.e., among the 12 experimental tapes, a specific song did not appear twice).

To insure standardization of presentation, each tape contained instructional material narrated by the researcher. This text provided instructions for the administration of the test (See Appendix E).

Questionnaires

Prior to presentation of songs, a questionnaire (See Appendix D) was employed to assess possible influences of present and past extra-curricular musical experiences on song preferences for each subject. To insure accurate responses concerning musical activities of second-grade students, parents were requested to provide questionnaire information. These questionnaires were attached to parental permission request forms (See Appendix C). The questionnaire was answered by fifth-grade students on the first day of administration of the study. Tape-recorded instructions served to assist fifth-grade subjects in answering questionnaire items. These instructions were included on the experimental song tape.

Testing Procedure

Presentation of randomly selected songs from basal song textbooks extended over a period of three days to insure familiarity with songs. The preference data were collected on the third day.

Day one. Second-and fifth-grade subjects were presented with a booklet containing song texts, followed by a picture preference scale. Those booklets given to fifth-grade subjects also contained the questionnaires, to be completed at the beginning of the testing procedure. Following completion of the questionnaire, students were instructed, via taped narration, to follow the printed text of each song as they listened. Previous acquaintance with each song was determined by instructing subjects to circle "Yes" or "No" after the sentence, "I Know This Song," which appeared on each page (See Appendix F).

Day two. Subjects were given the same booklet containing song texts and were again instructed to follow the printed text of the songs heard in the previous listening session.

Day three. Subjects received booklets containing song texts and were again instructed to follow the printed text of each song as they listened. Prior to this third presentation of each song, taped narration served to instruct subjects in the indication of their degree of preference by placing an "X" under one of the three faces displaying varying degrees of happiness (Klemish, 1970; Kuhn 1976). (See Figure 3)

Interpretation of Preference Scales

For the purposes of analyzing subjects' song preferences, responses marked on the lines below the children's faces were tabulated. Songs rated under the smiling face were classified as preferred songs. Songs rated under the frowning face were designated nonpreferred songs. Songs rated under the face with a neutral expression were considered as those eliciting neutral responses and were discarded.

Analysis of Songs

Frequency of occurrence for each preferred and nonpreferred song was tabulated. Final sums were converted to class percentages of favorable, unfavorable, and neutral responses for each song. Twenty-one songs receiving the highest percentage of favorable responses were selected as songs for analysis (Blyler, 1957). Twenty-two songs receiving the highest percentage of unfavorable response were analyzed as second-grade nonpreferred songs. Twenty songs were selected, in the previously described manner, to represent songs preferred and not

preferred by fifth-grade subjects, respectively. A standard Song Analysis Guide (See Appendix G), designed by the researcher, served as an instrument for recording all data used in the analysis of the following elements of each song.

Category and text. Text was paraphrased in sentence form. Sources of text, as well as song category, were recorded.

Meter. Songs were placed in categories of duple, triple, or quadruple meter. Duple meter was defined as meter having two pulsations to a measure. Time signatures in duple meter included $\frac{2}{2}$ and $\frac{2}{4}$. Compound duple time signatures were represented by $\frac{6}{4}$ and $\frac{6}{8}$. Triple meter was defined as meter having three pulsations to a measure and included the time signatures $\frac{3}{4}$ and $\frac{3}{8}$. The compound triple time signature, $\frac{9}{8}$, was also employed in recording the meter of songs. Quadruple meter was defined as meter having four pulsations to a measure. Examples of quadruple meter were the time signatures $\frac{4}{2}$, $\frac{4}{4}$, and $\frac{4}{8}$. An example of quadruple compound meter was the time signature $\frac{12}{8}$.

Length. Using each tape-recorded song as a standard, the length of performance time for each song was recorded.

Tempo. The temporal aspect at which each song was performed was recorded. The tempo determined by the "performance" panel of judges served as the evaluation standard.

Key. Each preferred and nonpreferred song was analyzed to determine a tonal center, or key.

Mode. The organization of notes into major, minor, or pentatonic was recorded.

Range. Each song was analyzed to determine highest and lowest pitches. An octave-recording system (Backus, 1969, p. 135) was employed for recording purposes.

Final cadence. Analysis was conducted to determine the harmonic progression occurring at the end of each song. The letter name of the final note of each melody was recorded.

Rhythm. Songs were analyzed to identify specific rhythmic motives and their frequency of occurrence. Structural analysis involved classification of rhythmic movement in "even" or "uneven" categories. The unit of a measure was used as the basis for identifying the length of a rhythmic pattern, with the exception of specific phrases (for example, meter signatures of $\frac{6}{8}$) where the half-measure was usually a more logical basis for motivic identification (Petzold, 1963). In songs appearing in $\frac{2}{4}$ meter, a two-measure unit was sometimes the most appropriate means of motivic analysis.

"Even" rhythm was defined as sound or silence occurring on regular pulsations in the music. "Uneven" rhythm was defined as sound heard on a pulsation followed by sound that occurs after the first subdivision of the following pulsation. "Uneven" rhythm was also described as occurring when sound heard on a pulsation was immediately preceded by sound that occurred after the first subdivision of a pulsation (See Figure 4).

Melody. All single intervals within phrases of each song were analyzed to determine motion in steps, skips, or repeated pitches. Frequency of specific intervals was tabulated, with intervals larger than a major or minor second constituting a skip.

Phrases. For the purposes of this study, a phrase was defined as a group of notes leading to a cadence (Ottman, 1970, p. 67). The number of phrases of preferred and nonpreferred songs was tabulated with specific emphasis on the analysis of the frequency of similar phrases, literal repetition of phrases, and phrase sequencing in phrase structure. Repetition of textual phrases was also tabulated.

Form. Both musical and textual structures were analyzed to distinguish forms within phrase organization. Larger forms (for example, ternary) were also recorded.

Part-Songs. Frequency of songs involving more than one vocal part was tabulated.

Data Analysis

Frequency tabulations as obtained from each Song Analysis Guide served to identify songs that were preferred and not preferred by second- and fifth-grade subjects. Songs of highest frequency of choice were considered for analysis of preferred songs. Songs of highest frequency of "dislike" were considered for analysis of nonpreferred songs. Each of these songs was visually analyzed by the researcher and the resulting musical and textual data were recorded.

Comparison of information on each guide was made through frequency tabulations of elements such as meter, mode, final cadence, phrases, rhythm, and form. Observed frequencies of such elements as meter, mode, form, final cadence, and opening (anacrusis/downbeat) were compared, via a Chi-Square statistic, with expected frequencies of those elements. From data found to be significant a description

of possible characteristics among preferred and nonpreferred songs was formulated.

Remaining musical characteristics (phrase, rhythm, and melody construction) were analyzed, via frequency tabulations, with the intent of formulating additional descriptions of preferred and nonpreferred songs. Examination of song lengths and tempos was expected to provide data for the description of trends with respect to the two elements. Examination of song ranges was expected to reveal an average range within which preferred and nonpreferred songs are written. Frequencies of single intervals of each song were tabulated to determine whether a predominance of stepwise or skipwise melodic motion exists in preferred and nonpreferred songs. Frequencies of various phrase structure and formal organizations were also tabulated.

Subsequent to the above procedure, the results were compared to previous research (Blyler, 1957) for the purpose of detection of changes in preferences which may have occurred since Blyler's study.

Preference frequencies were tabulated separately according to sex for the purpose of describing song preferences of boys and girls. A Fisher's exact test was employed to determine whether a significant difference existed between sexes for both second- and fifth-grade songs.

Summary of Data Analysis

1. Frequencies of occurrence of smiling and frowning faces from each song preference scale were tabulated to determine approximately 20 preferred and 20 non-preferred songs.

2. Songs were analyzed and frequencies of occurrence of each element on the Song Analysis Guide were tabulated to determine musical and textual elements which may be common among preferred songs.
3. Frequencies of preferred and nonpreferred song categories were tabulated.
4. Current basal textbooks were compared with descriptions of previous publications (Blyler, 1957) to determine possible changes in song material.
5. Preference frequencies were tabulated according to sex for the purpose of describing song preferences of boys and girls.

CHAPTER IV

RESULTS AND CONCLUSIONS

Song booklets, parental permission forms, and student information forms were collected from students in six second-grade classes. Booklets, containing information forms completed by subjects, and parental permission forms were collected from students in five fifth-grade classes. Those second- and fifth-grade students having completed three testing sessions and having received parental permission were employed as subjects for the study. All subjects were currently participating in a public school music education program, under the direction of a music specialist. Subjects also had participated in a school music education program during all previous school years. There were 146 fifth-grade and 125 second-grade individuals who served as subjects in the study. Fifth-grade subjects completed information forms in their song booklets. Information forms for second-grade subjects were completed by parents.

Subjects' responses to tape-recorded songs were tabulated and 21 songs receiving the highest percentage of favorable responses were selected as songs for analysis, according to the selection process as stated in Chapter III (See Table 1; Table 1 and all subsequent tables may be found in Appendix B). Percentages of the "most liked" songs ranged from a high 100 percent to a low 71 percent.

Song material for analysis of disliked songs was collected in the same manner. Twenty-one songs not preferred by subjects in each

class ranged in percentage of dislike from 56 percent to 20 percent (See Table 2). Songs analyzed as nonpreferred were those which, according to the previously established quota of songs obtained for analysis, received the highest percentages of unfavorable responses. Many nonpreferred songs were included among those not preferred because of a lack of availability of songs from which to select. Few songs not preferred by subjects were disliked by the majority of subjects in a class, but were only less strongly favored.

From the results in Table 2, it appears that more songs were preferred by second-grade subjects than were not preferred. The highest percentage of subjects preferring a specific song was 100 percent, or the total number of subjects in a class. The highest percentage of unfavorable response to a song, however, was only 56 percent of subjects in a class. These results indicate higher class percentages of preference than of nonpreference.

There were 20 songs preferred and 20 songs not preferred by fifth-grade subjects selected as previously described. Tables 3 and 4 present these songs used for analysis. From these results, it appears that fifth-grade subjects indicate stronger favorable responses to songs than unfavorable responses; although the extent of favorable response was not as great as that of second-grade subjects.

In the case of songs preferred and not preferred by fifth-grade subjects, it must be noted that songs analyzed as disliked songs were not always disliked by a majority of class members. For example, the song "Thank You" appears in both tables. It was preferred by 58 percent of subjects in a class and not preferred by 30 percent of

members of the same class. Twelve percent of the class expressed a neutral response to the song.

Songs were visually analyzed by the researcher and the resulting musical and textual data were recorded on the Song Analysis Guide. Items on the Guide were compared for both preferred and nonpreferred groups on both grade levels.

Analysis of Categories of Preferred and Nonpreferred Songs

Song categories on the top portion of Table 5 are those categories common to songs in textbooks on both grade levels. The following statements describe songs preferred and not preferred on both grade levels that were selected by the researcher for discussion.

1. Religious Songs: Religious songs constituted 12 percent of preferred songs on both grade levels. Of the five religious songs preferred by subjects, four were black spirituals. The fifth song was from Ireland. The religious song not preferred by second-grade subjects was composed. Those not preferred by fifth-grade subjects were a black spiritual and a traditional Hebrew song.
2. Work Songs: Work songs constituted 17 percent of preferred songs on both grade levels. Texts of preferred work songs varied from those about farm work to the street calls of a vendor. One song preferred by fifth-grade subjects was about a train. One song not preferred, however, was about the life of a railroad worker. It appears that such texts are not influential in determining song preference.
3. Music: From Table 5, it is observed that songs with musical texts were neither primarily preferred nor disliked by subjects. Three songs in this category were preferred among the 41 preferred songs on both grade levels. Second-grade subjects preferred "I am a Good Musician," which is about playing instruments, but disliked "The Clarinet" and "The Tambourine," which are also about playing instruments.

4. Folk Heroes/People: Songs about the well-known folk heroes "Simple Simon," "Cotton-Eyed Joe," and "Old Joe Clark" were analyzed as songs not preferred by second-grade subjects. Fewer than 25 of the students in a class, however, expressed unfavorable responses to these songs. "Jimmie Crack Corn" and "Old King Cole" were preferred by second-grade subjects. Fifth-grade songs in this category were of a more narrative quality than those presented to second-grade subjects.
5. Foreign Language/Syllables/Chants: Songs in this category constituted 12 percent of nonpreferred songs on both grade levels. Second-grade subjects expressed unfavorable responses to songs in languages other than English. Fifth-grade subjects, however, expressed both favorable and unfavorable responses to such songs.
6. Nature: Table 5 shows more nonpreferred songs in this category than preferred songs. These songs that were preferred were of varied texts. Second-grade subjects preferred a strophic song about the wind, but gave unfavorable responses to a strophic song about seasons. Fifth-grade subjects preferred a round about apple harvest. Songs not preferred by those subjects were also rounds--one about the coming of morning, the other about the coming of night.
7. Miscellaneous: Second-grade subjects expressed preferences for the song "My Silver Whistle." The songs "Riddles" and "Camptown Races" were preferred by fifth-grade subjects. Two songs not preferred by subjects on that grade level had texts concerning travel; the third was a song titled, "Lullaby."

The center portion of Table 5 displays the categories of songs preferred and not preferred by second-grade subjects. The following song categories have been selected for discussion.

1. Transportation: Nineteen percent of preferred songs were from this category, making Transportation the most favored second-grade song category. Songs about trains constituted two of the four favorable responses. The Transportation song not favored, however, was also a song about a train.

2. Animals, Movement: Frequencies of preferred songs with texts in the Animal or Movement categories were not sufficient to indicate preference trends within those song categories.
3. Fun/Pleasure/Happiness: Three songs not preferred in this category display varied textual characteristics. Laughter is written into the conclusion of "My Funny Bone." The text of "Winter Songs" is about playing in the snow. The "Fishpole Song" uses solo and chorus in a four-verse song about fishing. The preferred song in the Fun/Pleasure/Happiness category was "Flying Kites."

The lower portion of Table 5 presents the frequencies of song categories preferred and not preferred by fifth-grade subjects. The following song categories have been selected for discussion.

1. Holiday: The Jamaican Christmas song, "Thank You for the Chris'mus," was preferred by 93 percent of the subjects in one fifth-grade class. The song, "The Twelve Days of Christmas," was preferred by 59 percent of the subjects in one class. A Christmas round and a Mexican Christmas carol were not preferred by fifth-grade subjects.
2. Patriotic: Patriotic songs, "Star-Spangled Banner" and "God Bless America," constituted one percent of preferred fifth-grade songs. Those not preferred were a Revolutionary War song, "Chester" and a song about the land of brave men and women, "Land of My Fathers."
3. Love/Peace/Friendship/Freedom: The preferred song in this category was, "I May Not Pass This Way Again." The song text is about traveling to find a friend. The love ballad, "Black is the Color of My True Love's Hair," was not preferred by 93 percent of the subjects in one class. The song, "Thank You," appeared as both preferred and not preferred by fifth-grade subjects. In the text, the singer expresses thanks for the land around him.
4. Miscellaneous: Two of the Miscellaneous songs not preferred by fifth-grade subjects have related texts. The songs, "Wanderin'" and "So Long," are about leaving friends and traveling to new places. The third song from this category that was not preferred was the song, "Lullaby."

From the results presented in Table 5, it appears that few song categories were strongly preferred or not preferred by subjects on both grade levels. Religious songs were moderately preferred by subjects on both grade levels, as were Work songs. Songs concerning Nature, Music, and Folk Heroes were not strongly favored. Second-grade subjects did not prefer songs in languages other than English. They did, however, favor songs in the Transportation category, especially songs about trains.

Equal and near equal frequencies of preferred and nonpreferred songs in eight of ten fifth-grade categories indicates that those subjects favored few categories in song selection. Subjects expressed preference for songs in the Work category. They did not, however, express preference for songs in the Music/Dancing category.

Origin of Preferred and Nonpreferred Songs

Songs preferred and not preferred by all subjects varied according to origin. Results in Table 5 indicate that no trends were identified in terms of countries whose songs were preferred by subjects on either grade level. The largest frequencies of preferred and nonpreferred songs were found in the American and Composed song groups. Total frequencies of American and Composed songs presented to subjects were, however, greater than those frequencies of songs from other countries.

Equal and near equal frequencies of preferred and nonpreferred songs suggest that subjects do not have strong preference for composed songs as compared to songs of a folk origin. Several well-known composers, Rod McKuen, Virgil Thompson, and Irving Berlin, authored

songs preferred by fifth-grade subjects. Stephen Foster was the composer of two songs preferred by subjects in this grade level.

Several songs by well-known composers were not preferred. For example, 24 percent of second-grade subjects in one class did not prefer "Lullaby" by Brahms. A song by Woodie Guthrie was among those not preferred by fifth-grade subjects. Second-grade subjects, however, preferred a song by Guthrie.

Chi-Square Statistical Analysis of Selected Musical Characteristics

Remaining musical characteristics on the Song Analysis Guide were analyzed in two sections. Observed frequencies of Meter, Mode, Form, Final Cadence, and Opening (anacrusis/downbeat) were analyzed, via a Chi-Square statistic, and compared with expected frequencies of those characteristics. Remaining musical characteristics were also analyzed and will also be subsequently reported.

Tables 7 and 8 present observed frequencies of characteristics of songs preferred and not preferred by subjects on both grade levels. Table 9 presents the only Chi-Square results found to be significant. Interpretation of Table 9 reveals that second-grade subjects expressed strong preference for songs in quadruple meter and a moderately strong preference for songs in duple meter. Subjects did not, however, prefer songs in compound meter. Subjects expressed a moderate response in terms of nonpreference of songs in triple meter.

Analysis of Remaining Characteristics

Remaining musical characteristics on the Song Analysis Guide were analyzed and compared. Data for both subject levels are presented below.

Results from analysis of songs indicate that stepwise motion was predominant in songs preferred and not preferred by subjects in both grade levels (See Table 10). The fact that melodies of songs in both groups consist primarily of stepwise intervals indicates a predominance of such intervals in songs presented to subjects on these grade levels.

Table 11 presents lengths of songs of both preferred and nonpreferred song groups and their frequencies. The largest frequencies for both groups were in the smallest time intervals. Fifth-grade subjects, however, responded both favorably and unfavorably to songs of longer lengths, as opposed to second-grade subjects who did not. Song length, however, does not appear to be an important factor influencing the preferences of subjects on that grade level.

Table 12 presents ranges of preferred and nonpreferred songs on both grade levels. In all groups, the intervals of an octave and a ninth appear to be the predominant song ranges. Analysis of songs composed within those intervals indicates that the octave intervals from C₄ to C₅ and D₄ to D₅ were highest in frequency of occurrence. The interval of a ninth occurred primarily from C₄ to D₅ and D₄ to E₅. Second-grade data of nonpreferred songs indicate that subjects did not respond favorably to songs of intervals larger than a ninth.

Table 13 presents results of the analysis of frequencies of keys or tonal centers of preferred and nonpreferred songs for both grade

levels. Keys of F, G, and C, those commonly found in song textbooks, were highest in frequency of occurrence. Equal and near equal frequencies prevent interpretation of data in terms of keys preferred or not preferred by subjects.

Results in Table 14 indicate that songs presented to subjects on both grade levels were predominantly within the metronome markings of 70 to 126, representing moderate tempos. Fifth-grade subjects expressed an unfavorable response toward songs heard at "slow" tempos. In contrast, those subjects exhibited favorable responses to songs presented at tempos from M. M. 101 to 126. Contrasts among other frequencies, on fifth-grade level, were not of sufficient magnitude to suggest trends in preference attributed to tempo.

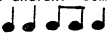

Preferred and nonpreferred songs of subjects on both grade levels were analyzed for musical and textual phrase structure and for frequency of occurrence of predominant rhythmic motives. These characteristics are described below.

Second-grade preferred songs. The number of phrases in preferred songs ranged from two phrases to twelve phrases, with two- and four-phrase songs being predominant (See Table 15). Eleven of the total 21 songs contained no similar musical phrases; however similar phrases--analyzed as a_1 , a_2 , for example--occurred in ten songs. Phrases were not repeated in their original form in 14 songs. There were 18 songs found to contain no sequentially repeated phrases and two contrasting phrases. Figure 5 presents examples of phrase structure.

Musical phrases were two or four measures in length. Seven of 21 songs consisted of two-measure phrases, and 11 of four-measure phrases.

One song was composed of four four-measure phrases and two of two-measure phrases. Two songs were composed of four-measure phrases with codas of two measures.

Table 16 shows the frequency of occurrence of repeated phrases. These frequencies are reported for one verse of a melody in cases of strophic songs. Repeated textual phrases occurred in 14 songs. Seven songs that were analyzed were found to have no repeated textual phrases. It is apparent that songs of two different phrases were frequent. Songs of three textual phrases, with the first phrase being repeated, were next in frequency of occurrence.



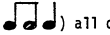
Table 17 presents rhythmic structure of second grade preferred songs and Table 18 presents rhythmic motives that were common to those songs and frequencies of those motives. It was found that rhythmic movement was primarily in the even category, as opposed to uneven. Some motives are composites of similar motives. For example,  sometimes appeared and ; a rhythmic change dictated by the text. The predominance of even motives reflects the predominantly even rhythmic structure of the preferred songs, although occasional uneven motives occurred in songs with an overall even rhythmic structure.

Second grade nonpreferred songs. The number of phrases in nonpreferred songs ranged from two to six, with two- and four-phrase songs being the predominant length of songs not preferred by second grade subjects (See Table 19). Seven of the songs contained no similar musical phrases. Nine of the 22 songs contained one similar phrase. Eleven of the 22 songs contained no phrases repeated in their original form, but another 11 of the 22 did contain one phrase repeated in its

original form. Twenty songs contained no melodic sequences. Eight songs contained no contrasting phrases. Ten songs were composed of two contrasting phrases.

Sixteen of 22 songs were composed of four-measure phrases. Two songs were composed of two-measure phrases and one song contained both two- and four-measure phrases. Another was composed of both two- and six-measure phrases.


Repeated textual phrases occurred in nine of the 22 songs analyzed as not preferred by second-grade subjects. Thirteen songs had no repeated text, indicating that songs with no textual repetition were those least preferred (See Table 20).

Table 21 presents rhythmic structure of second grade nonpreferred songs and Table 22 presents rhythmic motives that were common to those songs and frequencies of those motives. Rhythmic movement was primarily even, as opposed to uneven. The rhythmic motives consisting of quarter and eighth notes () represent a composite of several motives (, ) all of which are similar. Results indicate that rhythmic motives least preferred were those consisting of quarter and eighth notes in "even" rhythmic structure.

Summary of second-grade preferred and nonpreferred songs. Both preferred and nonpreferred songs exhibited many similar characteristics, a result due in part to the song material presented in basal textbooks. Songs in both groups consisted predominantly of intervals of a step or a major or minor second. They were primarily less than one minute in length and had a range of one octave. The majority of both preferred and nonpreferred songs were in major keys, F major and C major having

the highest frequency of occurrence. The predominant metronome marking for songs in both groups ranged from M. M. 101 to 126. Songs in both groups were composed primarily of four musical phrases, each phrase being four measures in length. There were two contrasting phrases in the major portion of preferred and nonpreferred songs, with at least one occurrence of literal repetition, a similar phrase, or a sequence. Literal phrase repetition was the predominant compositional device, as opposed to sequencing and the use of similar phrases. In nonpreferred songs, at least one similar phrase or one literally repeated phrase occurred in all but one song.

A difference in repetition of textual phrases may be observed among preferred and nonpreferred songs. More songs with textual repetition were preferred as opposed to the nonpreferred songs, 13 of which had no repeated text.

Both preferred and nonpreferred songs were composed of "even" rhythmic structure. The rhythmic motives in both groups consisted primarily of "evenly" arranged quarter and eighth notes with a minimum of rhythmic intricacy. The rhythmic motive  occurred in four nonpreferred songs, a finding which supports previously stated data regarding subjects' lack of preference for songs in compound duple meter. Thirteen rhythmic motives were discovered in preferred songs as opposed to ten motives found in nonpreferred songs, indicating that subjects may prefer more varied rhythmic structure in songs, although the rhythms need not be of great complexity.

Fifth-grade preferred songs. The number of musical phrases in preferred songs ranged from two to twelve. Five of the 20 preferred


songs were four phrases in length (See Table 23), four songs were six phrases in length. Songs of other lengths were fewer in frequency. From Table 23, it may be observed that fifteen songs contained at least one similar phrase (See Figure 1); however, sequences in melodic structure occurred in none of the preferred songs. Repetition of previously presented musical phrases, i.e., literal repetition, occurred in six of the 20 songs. Only four of the 20 songs preferred by fifth-grade subjects contained no literal or similar repetition of musical material.

Seven of the preferred songs contained only two contrasting musical phrases and six contained three contrasting phrases. Two songs were composed of one musical phrase. The remainder of the preferred songs were composed of from four to six contrasting phrases.

Musical phrases of preferred songs were primarily two- or four-measures in length. Fourteen songs were composed of four-measure phrases. Three songs contained two-measure phrases. One song contained both four- and five-measure phrases. One song, "The Twelve Days of Christmas," was found to consist of phrases of different lengths.

Repeated textual phrases occurred in five of the 20 preferred songs (See Table 24). Textual phrases were not repeated in 15 of these songs. Those songs with the highest frequency of contrasting phrases contained the least repetition. Five songs had two contrasting textual phrases, four songs contained six different phrases, and four preferred songs had four different phrases.

Tables 25 and 26 present the predominant rhythmic structure of songs preferred by fifth-grade subjects and the rhythmic motives common

to those songs. Eighteen of the 20 songs contained predominantly even rhythmic structure, although uneven rhythm patterns were found to exist in rhythmically even songs. From Table 26, it is apparent that songs with the rhythmic motive , or a similar motive, were highest in frequency of occurrence. Motives composed of dotted rhythms occurred in seven songs. Sixteenth notes were found in motives of six songs. Of the fifteen rhythmic motives presented in Table 26, seven are uneven patterns. This information may suggest that fifth-grade subjects prefer melodies with rhythmic complexities.

Fifth-grade nonpreferred songs. Analysis of nonpreferred songs revealed that seven songs were four musical phrases in length. Four songs were three phrases and six phrases in length, respectively (See Table 27). Songs of other lengths were fewer in frequency. Eleven of the 20 nonpreferred songs contained at least one similar phrase. Three of those songs had as many as three similar repetitions of a phrase. Literal repetition of phrases occurred in seven songs. Five of the songs not preferred by fifth-grade subjects contained no repetition or similar repetition of musical material.

Eleven songs were composed of two contrasting phrases. Next in frequency were four songs consisting of three different musical phrases. The largest number of contrasting phrases found among nonpreferred songs was four, as opposed to six contrasting musical phrases found in preferred songs.

Musical phrases of nonpreferred songs were primarily four measures in length. Fourteen songs were composed of four-measure phrases. Three songs were composed of two-measure phrases. Three

songs consisted of measures of varying lengths. One song had both two- and four-measure phrases. Two songs were composed of two- and three-measure phrases.

Repeated textual phrases occurred in two of the 20 nonpreferred songs (See Table 28). Eighteen songs were found to have no textual repetition for one verse of text. Songs with four different textual phrases were found to be the highest in frequency. Those songs with three different phrases were found to be next in frequency of occurrence, followed by songs with six textual phrases.

Table 29 presents the predominant rhythmic structures of nonpreferred songs of fifth-grade subjects. Table 20 presents rhythmic motives common to those songs. Sixteen of the 20 songs contained predominantly even rhythmic structure, although uneven rhythm patterns were found to exist in rhythmically even songs. Even rhythmic motives were found to be most prevalent. Even arrangements employing half, quarter, and eighth notes were greatest in frequency of occurrence.

Summary of fifth-grade preferred and nonpreferred songs. Analysis of preferred and nonpreferred songs suggests a composite of songs presented to fifth grade subjects. Because of the similarities of musical characteristics of songs in both groups, however, trends among preferred as opposed to nonpreferred songs are difficult to identify. Stepwise motion was predominant in melodic organization of songs in both groups. Songs in both groups ranged from 30 seconds to 90 seconds in length. The majority of both preferred and nonpreferred songs were in major keys, F major and G major having highest frequency of occurrence. The predominant metronome marking for songs in both groups

ranged from M. M. 70 to 126. Highest frequencies of songs in both groups occurred between M. M. 70 and 100. The greatest contrast of frequencies, however, occurred between M. M. 101 and 125. Within this tempo range, more songs were preferred than not preferred.

Songs in both groups were predominantly four phrases in length, followed by songs six phrases in length. The predominant phrase length was four measures. Responses of fifth-grade subjects concerned a greater frequency of songs of varying phrase lengths than those of second-grade subjects.

Analysis of songs in both fifth-grade groups revealed musical repetition in approximately 75 percent of songs. Such repetition occurred primarily as phrases repeated in a similar form.

Preferred songs were dominated by four different musical phrases, followed by two phrases. In the case of nonpreferred songs, two different musical phrases were highest in frequency of occurrence, followed by four different phrases. Two contrasting phrases of text were found to dominate preferred songs, whereas four contrasting phrases dominated nonpreferred songs. These two phrases were followed in frequency of occurrence by six and four different textual phrases. For nonpreferred songs, four different textual phrases were followed by three and six contrasting phrases.

Even rhythmic structure and motives dominated both preferred and nonpreferred song groups. Motives of nonpreferred songs consisted of fewer uneven rhythmic patterns, thereby exhibiting less rhythmic complexity. Sixteenth notes, dotted rhythms, and syncopated rhythms occurred less frequently. These data suggest that fifth-grade subjects

may prefer songs with motives of rhythmic complexity similar to those motives analyzed herein.

Previous Knowledge of Songs

Data in Tables 31 through 34 indicate that previous exposure to a song may affect preference. Percentages of subjects not knowing songs exceeded those of subjects who acknowledged familiarity with songs. More than 75 percent of subjects in one class knew five preferred songs, but only one song known by 75 percent or more of subjects emerged among the nonpreferred songs. Fifth-grade songs revealed the same trend, but with increased frequencies. Six of 20 preferred songs were known prior to the testing procedure by more than 75 percent of subjects in one class. No nonpreferred songs were known previous to the procedure.

Preference Differences Between Male and Female Students

Fisher's exact test for small samples was employed to determine if significant differences existed for song preferences between male and female subjects. No significant differences occurred between second-grade male and female subjects. Among preferred fifth-grade songs, a significant difference ($p < .05$) occurred between sexes for two songs, "Teamster's Song" and "Thank You." Table 34 presents frequencies of preference and nonpreference for both sexes. Data indicates that male students were more discriminating in their preferences of these songs than female students. Observation of Song Analysis Guide for the two songs reveals no outstanding similarities or contrasts. Both songs are between one and two minutes in length, are in major keys, and begin on an anacrusis. Both have stepwise melodic construction and even rhythmic

construction. "Teamster's Song" is a seven-verse lumberjack work song. "Thank You," a four-verse song with a coda in contrasting meter, describes nature.

Analysis of Data From Student Information Forms

Data from Student Information Forms, assessing out-of-school musical experiences, were also tabulated. Parents of second-grade subjects had been requested to answer questionnaire forms. Fifth grade subjects provided answers for their forms, according to instructions on song tapes. After evaluation of the responses, it was concluded by the researcher that the information was invalid in that a majority of responses were for school-related musical experiences. For example, 51 fifth-grade subjects acknowledged having had instrumental instruction for five months. This was viewed by the researcher as invalid since instrumental instruction was available to all subjects at the beginning of the school year--five months prior to the testing period. Sixty-three subjects indicated having studied recorder. The researcher questioned the probability of subjects being involved in out-of-school recorder instruction. One music specialist acknowledged having instructed subjects to include the playing of recorder on the form since all subjects in that class had studied recorder.

Twenty-five second-grade subjects participated in church choirs. One parent stated that a second-grade subject had been enrolled in a church choir for five years, which supports the fact that parents' responses may also be invalid. In view of such responses from parents and subjects, as well as feedback from music specialists, it was

determined by the researcher that data from the Student Information Forms be omitted from analysis.

CHAPTER V
DISCUSSION AND RECOMMENDATIONS

One purpose of the present study was to determine songs that were preferred by second-and fifth-grade students. A second purpose was to isolate musical and textual elements that were common to preferred and nonpreferred songs. The research questions investigated were as follows.

1. What songs from basal textbooks are preferred by school children?
2. What musical and textual elements are common to preferred songs?
3. What categories of songs are most preferred by school children?
4. Does material included in current song texts indicate a change in content when compared to previous publications?
5. Do song preferences differ between male and female students?

Discussion

Twenty-one songs were identified as most preferred by second grade subjects. Class percentages of students preferring these songs ranged from 100 percent to 71 percent. Class percentages of the 22 nonpreferred songs ranged from 56 percent to 21 percent. Lower percentages for nonpreferred songs indicate that second-grade subjects preferred more songs than they did not prefer. According to percentages, fifth-grade subjects also indicated stronger favorable responses to

songs than unfavorable responses, although the degree of favorable response was not as great as that of second grade subjects.

Age has been investigated (Broquist, 1961; Nolin, 1973) as a variable influencing attitudes toward music activities and music instruction. These researchers concluded that attitudes became less favorable toward music classes as grade level increased. Results of the present study indicate that subjects' song preferences may become more defined as grade level increases. If preferences presume attitude, the conclusions of previous researchers are supported.

Frequencies of few song texts were of such magnitude as to suggest trends with regard to song categories. Second-grade subjects expressed unfavorable responses to songs in languages other than English and expressed favorable responses to songs in the Transportation category. Fifth-grade subjects expressed moderate preference for songs about folk heroes and people. Preferred songs in this category were strophic, narrative songs. Subjects on this grade level expressed preference for Patriotic songs, to which over 90 percent of subjects in a class had been previously exposed.

Equal and near equal frequencies of preferred and nonpreferred songs in most song categories indicates that textual subjects are not factors contributing to preference. Individual texts within categories may, however, influence song preference. Many of the songs preferred by fifth-grade subjects were humorous, often with cheerful refrains. Texts of second-grade preferred songs were also of humorous or cheerful quality.

Equal and near equal frequencies of preferred and nonpreferred songs suggest that song origin is not a factor influencing song preference. Chi-Square analysis indicated that mode, form, final cadence, and opening were not significant factors influencing song preferences of second- and fifth-grade subjects. Meter, however, was found to be a significant factor influencing song preferences of second-grade subjects ($\chi^2 = 25.2, p < .001$).

Second-grade subjects appeared to prefer melodies consisting of stepwise intervals and some melodic repetition. Textual repetition occurred in a majority of preferred songs. Rhythms of preferred second-grade songs were predominantly even. Although such characteristics describe preferred songs, they were also found to occur in nonpreferred songs. Preference of songs containing these characteristics does, however, support pedagogical theory in terms of elements to consider in the selection of song material for children on this age level. Land and Vaughn list length of song, repeated and similar phrases, even rhythmic patterns and stepwise, skipwise, and repeated note patterns, as criteria for the selection of song material (p. 125).

Songs preferred by fifth-grade subjects consisted of stepwise melodic motion. A majority of preferred songs were four phrases in length, usually with similar repetition of phrases. Rhythmic structure was primarily even, but occurrence of more uneven rhythms in preferred songs than nonpreferred songs suggests that students may respond favorably to such complex rhythms. Such characteristics found in preferred songs also occurred in nonpreferred songs and cannot be viewed as characteristics common to preferred songs only. They may,

however, still be regarded as musical elements to consider in the selection of song material for students on the fifth-grade level.

Results indicated that previous exposure to songs may be a factor influencing preference. A predominance of song material new to all subjects existed for both second- and fifth-grade subjects. Therefore, frequencies of subjects admitting previous knowledge of songs were small. There did exist, however, a higher frequency of subjects admitting previous knowledge of preferred songs than nonpreferred songs.

Sex does not appear to be a factor in song preferences of second- or fifth-grade subjects. No significant differences occurred between second-grade male and female subjects for any preferred songs. Among fifth-grade preferred songs, a significant difference occurred between sexes for only two songs ($p < .05$). These data suggest that, in support of Kelly's conclusions, sex is not a factor influencing preference. It is often assumed by music specialists that song material must be selected with extreme care according to text, especially with regard to male students approaching adolescence. Present data indicate that male students may not be as discriminating with regard to song texts as has been assumed.

Present Research Compared to Past Research

Several of Blyler's (1957) findings are supported by the present study. She asked second-grade subjects to list their preferred and nonpreferred songs from basal song textbooks. Results in both studies indicated that, among songs presented to second-grade subjects, more were preferred than not preferred. Several subjects in Blyler's study could not name nonpreferred songs from a basal song textbook (p. 47).

Proximity of frequencies of occurrence of musical elements occurred in both studies. Preferred songs in Blyler's study varied greatly according to meter and rhythm, as in the present study. Musical characteristics in the previous study, however, were not found to differ significantly (p. 61).

Fifth-grade subjects in the present study appeared to exhibit greater discrimination of musical preference as compared to second-grade subjects. Class percentages of preferred songs of fifth-grade subjects were lower than those of second-grade subjects. Percentages of nonpreferred songs were higher than those of second-grade subjects. Blyler concluded that fifth-grade subjects demonstrated discriminating song preferences, in that favorable votes for songs were concentrated on a smaller number of songs than unfavorable votes (p. 171). Two songs preferred in 1957, "The Star-Spangled Banner" and "The Erie Canal," were preferred by fifth-grade subjects in the present study. A love song, "Thwarted Romance," ranked high among nonpreferred songs in Blyler's study, as did "Black is the Color of My True Love's Hair," a love song not preferred in the present study. Preferred songs in both studies were of varying musical characteristics. Blyler concluded that fifth-grade subjects preferred songs with "distinctive rhythms" (p. 181). Analysis of rhythmic motives in the present study revealed more rhythmic complexity in preferred songs than in nonpreferred songs.

Blyler concluded that second-grade subjects preferred nonsense songs, lullabies, love songs, and religious songs. Data in the present study indicated a slight preference for religious songs. Subjects, however, did not appear to prefer lullabies. Many songs in all

categories displayed humorous texts. Fifth-grade subjects in Blyler's study preferred humorous and patriotic songs. Many song texts in the present study were humorous, though they were listed in diverse categories. Patriotic songs familiar to fifth-grade subjects were preferred by those in the present study also. Although those nonpreferred songs in that category have patriotic texts, they may not be of the quality that arouses the patriotic spirit. Based on the preferences of patriotic songs in the present study, it is possible that patriotic songs preferred by fifth-grade subjects in Blyler's study, "Marine's Hymn," "Caisson Song," "Battle Hymn of the Republic," "Dixie," and "Columbia, the Gem of the Ocean," would also have been preferred by current fifth-grade subjects.

Comparison of data presented in both studies reveals that song preferences of subjects in second- and fifth-grades have not changed greatly in a twenty-year period. Musical characteristics were found to vary to the extent that few specific trends could be identified in terms of preferred and nonpreferred songs. General characteristics of preferred songs, such as those discussed above, may not be viewed as those restricted to preferred songs, since similar characteristics occurred in nonpreferred songs. They may, however, be regarded as important characteristics to consider in the selection of song material for students on these grade levels.

Basal Song Textbooks

Study of song textbooks employed by Blyler and those employed in the present study reveals a shift from a predominance of composed songs

to a predominance of folk songs. Current data reveal that 28 percent of songs preferred by second-grade subjects were composed, and 72 percent were of folk origin. Thirty-five percent of fifth-grade preferred songs were composed and 65 percent were of folk origin. Despite a shift in song style presented in basal song textbooks, characteristics among preferred songs have not varied greatly. This absence of change may be attributed to the fact that composed songs employed in song texts are similar to folk songs in terms of composition. Therefore, it is possible to conclude that material in song textbooks has not changed extensively in twenty years.

Due to the occurrence of high percentages of preferred songs among subjects on both grade levels, it may be assumed that current basal song textbooks are constructed in accordance with the preferences of students. This may indicate that song material has been included in these textbooks as a result of publishers' sensitivity to song preferences and has received the approval of school students, by means of their overt preferences of such music. These inclusions should be continued by textbook publishers.

Songs composed in a rock style, few of which were present in Blyler's study, were presented to subjects in the present study. Only one of those songs, "Raid the Refrigerator," was preferred by second grade subjects. One song of this style presented to fifth-grade subjects, "Baroquin' Rock," was selected as nonpreferred. Subjects in Rogers' (1957) study preferred "popular" music to "classical" music. As a result of data in the present study, this finding cannot be refuted, due to the difference in musical material presented in the two studies.

Conclusions

According to the data presented in this study, it is possible to substantiate Blyler's conclusion that an objective song analysis form provides for description of musical characteristics of a song, but cannot assess its aesthetic appeal. Song preference may not be determined by musical elements alone, but rather by the unique interaction of these elements with words and the listener or singer. Diverse responses of individuals to the same musical stimuli contributes further to differences in song preferences.

The Song Analysis Guide is, however, a practical tool for the assessment of specific musical elements. One limitation of its use in this study was that the total amount of song material varied little in terms of musical elements. Song material presented to subjects on these grade levels may not reflect great diversity of musical characteristics. Natural capacities of children, such as interest levels and physical capabilities, may limit the inclusion of complex songs in music textbooks.

According to the data in this study, the research questions presented in Chapter I may be answered as follows.

1. Songs from basal textbooks preferred by second- and fifth-grade subjects have been isolated and analyzed.
2. Previously identified musical and textual elements were found to be common to preferred songs. Meter, however, was the only musical element found to be statistically significant as a factor influencing song preference.

3. Religious songs were preferred by subjects on both grade levels, as were Work songs. Second-grade subjects preferred songs in the Transportation category, but did not prefer songs in the Foreign Language/Syllables/Chants category. Subjects on both grade levels preferred songs with humorous texts.
4. Despite a shift in song styles presented in basal song textbooks, musical characteristics among song material have not varied greatly.
5. Sex does not appear to be a factor in song preferences of second and fifth-grade subjects.

As a result of this study, music educators may assess song material according to the musical characteristics that have emerged as those common to preferred songs. Specific song categories have been discussed as being among those more preferred than others. Likewise, certain categories have been described as nonpreferred. The element of meter has been identified as a significant factor in song preference. Other elements were not found to be significant. Although other musical characteristics occurred in both preferred and nonpreferred songs, it appears that the characteristics identified in this study are not those to which second- and fifth-grade students react with total disfavor. As a result, these characteristics may be considered in the selection of song material.

Recommendations

Since it is presumed that song preferences are considered when planning musical experiences, it is hoped that the following recommendations will be regarded as implications for future research.

1. The study of song preferences of school children should be under continued investigation in such a way as to more clearly identify musical characteristics of preferred songs.

2. Future attention should be devoted to the study of text as a factor influencing song preference.
3. The combination of text and music appears to be of great importance in determining song preference. Attention should be given to means of assessing the strength of both factors as determinants of preference.
4. Future attention should be devoted to the investigation of differences of song preferences among sexes and their relationship to males and females as age increases.

BIBLIOGRAPHY

- Backus, J. The acoustical foundations of music. New York: W. E. Norton & Company, Inc., 1969.
- Bartlett, D. L. Effect of repeated listening on structural discrimination and affective response. Journal of Research in Music Education, 1973, 21, 302-317.
- Berdie, D. R. & Anderson, J. F. Questionnaires: Design and use. Metuchen, N.J.: The Scarecrow Press, Inc., 1974.
- Blyler, D. The song choices of children in the elementary grades. Journal of Research in Music Education, 1957, 8, 9-15.
- Boardman, E. & Landis, B. Exploring music. New York: Holt, Rinehart & Winston, Inc., 1975.
- Bowman, J. A. C. The development of criteria for identifying music preferred by children with behavioral problems. Unpublished Dissertation, 1978, University of North Carolina-Greensboro.
- Bradley, I. L. Repetition as a factor in the development of musical preferences. Journal of Research in Music Education, 1971, 19, 295-298.
- Brewer, J. Personal interview, August 1979.
- Broquist, O. H. A survey of the attitudes of 2594 Wisconsin elementary school pupils toward their learning experiences in music. Dissertation Abstracts, 1961, 22, 1917. University of Wisconsin.
- Brown, A. Effects of televised instruction of student music selection, music skills, and attitudes. Journal of Reserach in Music Education, 1978 26, 445-455.
- Cohen, A. & Cohen, N. Tune evolution as an indicator of traditional music norms. Journal of American Folklore, 1973, 86, 37-47.
- Crook, E., Reimer, B., & Walker, D. S. Music. Morristown, N.J.: Silver Burdett Company, 1978.
- Daniel, W. W. Applied nonparametric statistics. Boston: Houghton Mifflin Company, 1978.
- Downing, B. M. The tune choices of beginning wind instrumental music students (Research Study No. 1). Dissertation Abstracts, 1965, 26, 7354-7355. Colorado State College.

- Farnsworth, P. R. The social psychology of music (2nd ed.). Ames: The Iowa State University Press, 1969.
- Getz, R. P. The effects of repetition on listening response. Journal of Reserach in Music Education, 1966, 14, 178-192.
- Greenblat, E. L. An analysis of school subject preferences of elementary school children in the middle grades. Journal of Educational Research, 1962, 55, 554-460.
- Hawes, B. L. Folksongs and functions: Some thoughts on the American folksong. Journal of American Folklore, 1974, 87, 140-148.
- Hevner, K. The affective value of pitch and tempo in music. American Journal of Psychology, 1937, 49, 621-630.
- Jackson, G. P. Spiritual folk-songs of early America. New York: J. J. Augustin Publisher, 1937.
- Kelly, D. A study of the musical preferences of a select group of adolescents. Journal of Research in Music Education, 1961, 9, 118-124.
- Keston, M. J. & Pinto, I. M. Possible factors influencing musical preference. Journal of Genetic Psychology, 1955, 86, 101-113.
- Klemish, J. J. A comparative study of two methods of teaching music reading to first grade children. Journal of Research in Music Education, 1970, 18, 355-364.
- Kuhn, T. L. Reliability of a technique for assessing musical preferences in young children. Paper presented at the 25th Biennial Convention of the Music Educators National Conference, Atlantic City, N.J., March 1976.
- Land, L. R. & Vaughan, M. A. Music in today's classroom: Creating, listening, performing (2nd ed.). New York: Harcourt Brace Jovanovich, Inc., 1973, Revised, 1978.
- MacGregor, R. Music activity preferences of a selected group of fourth grade children. Journal of Research in Music Education, 1968, 16, 302-307.
- Marsh, M. V., Rinehart, C., Savage, E., Beelke, R., & Silverman, R. The spectrum of music. New York: Macmillan Publishing Company, Inc., 1974.
- McCachern, F. L. A study of the effect of selected song components on song preferences. Greensboro, N.C. Unpublished manuscript, 1979.

- McMullen, P. T. The influence of complexity in pitch sequences on preference responses of college age subjects. Journal of Music Therapy, 1974, 11, 226-233.
- Nettl, B. Folk and traditional music of the western continents. Englewood Cliffs, N.J.: Prentice Hall, 1965.
- Nolin, W. H. Attitudinal growth patterns toward elementary school music experiences. Journal of Research in Music Education, 1973, 21, 123-134.
- Ottman, R. W. Elementary harmony (2nd ed.) Englewood Cliffs, N.J.: Prentice Hall, 1970.
- Pantle, J. E. The effect of teacher approval of music on music selection and music verbal preference. Paper presented at the Music Educators National Convention, Chicago, Illinois, April 1978.
- Petzold, R. G. The development of auditory perception of musical sounds by children in the first six grades. Journal of Research in Music Education, 1963, 11, 21-43.
- Powers, R. Personal conference, May 1980.
- Rogers, V. Childrens' musical preferences as related to grade level and other factors. Elementary School Journal, 1957, 57, 433-435.
- Saliba, K. L. Level I Orff-Schulwerk training course, June 1979. (Unpublished) Memphis, Tennessee.
- Schade, K. B. An analysis of the melodic characteristics of pentatonic music in selected American folk song collections and recommendations for their use in the Kodaly approach. Dissertation Abstract, 1976, 36, 7015A-7016A. Pennsylvania State University.
- Slaughter, C. H. Those dissonant boys. Music Educators Journal, 1966, 52, 110-112.
- Sopchak, A. L. Individual differences in responses to different types of music, in relation to sex, mood, and other variables. Psychological Monographs: General and Applied, 1955, 69, 1-19.
- Whitmore, R. Personal conference, November 1979.
- Woodruff, A. How music concepts are developed. Music Educators Journal, 1970, 56, 51-54.
- Wright, M. Personal conference, April, May 1980.

APPENDIX A
FIGURES

FIGURE 1
 Percentages of Folk/Traditional and Composed
 Song Material in Basal Series Texts

PUBLISHER		COMPOSED SONGS	FOLK/TRADITIONAL SONGS		
			AMERICAN	INTERNATIONAL	TOTAL
Holt, Rinehart, Winston, 1975	Book 2	24%	40%	36%	76%
	Book 5	27%	36%	37%	73%
MacMillan Publishing Company, 1978	Book 2	40%	23%	37%	60%
	Book 5	39%	22%	39%	61%
Silver Burdett Company, 1978	Book 2	19%	35%	46%	81%
	Book 5	36%	24%	40%	64%

FIGURE 2
 Melodic Notations of the Iambic Rhyme Scheme,
 Alternating in Four- and Three-Foot Lengths



FIGURE 3
Picture Preference Scale



FIGURE 4

Common Examples of "Even" and "Uneven" Rhythm

"Even Rhythm"

2/4

3/4

6/8

"Uneven Rhythm"

2/4

3/4

6/8

*p = pulsation

FIGURE 5
 Examples of Similar, Literally Repeated,
 and Contrasting Phrases



I am a good mu-si-cian and come from Ger-man-y.



Oh we are good mu-si-cians and come from Ger-man-y.



I can— play— we can— play—



Ta - ta-ta-ta-ta, ta-ta-ta-ta, ta-ta-ta-ta - ta

Song taken from: "I am a Good Musician" from Spectrum of Music, Book 2.

APPENDIX B
TABLES

TABLE 1
Preferred Second-Grade Songs
Selected for Analysis

Song Title	Class Percentage of Subjects Preferring Each Song
Skip to My Lou (<u>Exploring Music</u> , p. 62)	100%
Hop Up, My Ladies (<u>Spectrum of Music</u> , p. 78)	100%
I am a Good Musician (<u>Spectrum of Music</u> , p. 173)	90%
Great Big Stars (<u>Music</u> , p. 184)	90%
Raid the Refrigerator (<u>Music</u> , p. 235)	90%
Jump Down, Turn Around (<u>Spectrum of Music</u> , p. 182)	86%
Jimmie Crack Corn (<u>Music</u> , p. 14)	86%
The Little Car (<u>Exploring Music</u> , p. 33)	85%
Michael Row the Boat Ashore (<u>Music</u> , p. 15)	84%
Flying Kites (<u>Music</u> , p. 215)	80%
Needle Sing (<u>Music</u> , p. 260)	80%
My Silver Whistle (<u>Music</u> , p. 150)	77%
So Goes the Train (<u>Music</u> , p. 239)	77%
Down by the Station (<u>Exploring Music</u> , p. 7)	75%
The Frog (<u>Spectrum of Music</u> , p. 130)	75%
Emma Lou, My Darling (<u>Music</u> , p. 264)	72%
Who Has Seen the Wind? (<u>Music</u> , p. 195)	72%
Going to Sing all Along the Way (<u>Spectrum of Music</u> , p. 3)	71%
Old King Cole (<u>Spectrum of Music</u> , p. 122)	71%
Can You Do This? (<u>Music</u> , p. 28)	71%
Wake Me (<u>Music</u> , p. 1)	71%

TABLE 2
 Nonpreferred Second-Grade Songs
 Selected for Analysis

Song Title	Class Percentage of Subjects Not Preferring Each Song
The Village Dance (<u>Music</u> , p. 158)	56%
Winter Song (<u>Spectrum of Music</u> , p. 221)	43%
All Me Rock (<u>Music</u> , p. 60)	38%
Winter Now is Over (<u>Spectrum of Music</u> , p. 234)	38%
The Cuckoo (<u>Exploring Music</u> , p. 5)	38%
For the Beauty of the Earth (<u>Exploring Music</u> , p. 160)	33%
The Little Tree (<u>Music</u> , p. 227)	32%
The Clarinet (<u>Spectrum of Music</u> , p. 34)	31%
Morning Song (<u>Spectrum of Music</u> , p. 98)	30%
Tongo (<u>Spectrum of Music</u> , p. 183)	29%
Boatmen's Chantey (<u>Spectrum of Music</u> , p. 180)	29%
Ingonyama (<u>Exploring Music</u> , p. 94)	25%
My Funny Bone (<u>Spectrum of Music</u> , p. 16)	25%
The Locomotive (<u>Spectrum of Music</u> , p. 121)	25%
Simple Simon (<u>Spectrum of Music</u> , p. 95)	25%
Boom Dali Da (<u>Exploring Music</u> , p. 142)	24%
The Tambourine (<u>Spectrum of Music</u> , p. 22)	24%
Lullaby (<u>Spectrum of Music</u> , p. 80)	24%
Haul Away, Joe (<u>Exploring Music</u> , p. 117)	23%
Cotton-Eye Joe (<u>Music</u> , p. 213)	21%
Fishpole Song (<u>Music</u> , p. 254)	21%
Old Joe Clark (<u>Music</u> , p. 49)	21%

TABLE 3
Preferred Fifth-Grade Songs
Selected for Analysis

Song Title	Class Percentage of Subjects Preferring Each Song
Thank You for the Chris'mus (<u>Music</u> , p. 307)	93%
Riddles (<u>Exploring Music</u> , p. 79)	93%
Star-Spangled Banner (<u>Music</u> , p. 34)	90%
God Bless America (<u>Exploring Music</u> , p. 216)	89%
Camptown Races (<u>Spectrum of Music</u> , p. 99)	79%
Erie Canal (<u>Exploring Music</u> , p. 48)	78%
When the Saints Go Marching In (<u>Music</u> , p. 192)	78%
Nani Wale Na Hala (<u>Music</u> , p. 78)	76%
Glendy Burke (<u>Exploring Music</u> , p. 82)	72%
Surrey Apple-Howler's Song (<u>Exploring Music</u> , p. 179)	72%
I May Not Pass This Way Again (<u>Exploring Music</u> , p. 9)	70%
Chicka Hanka (<u>Spectrum of Music</u> , p. 140)	67%
Wiggis Song (<u>Spectrum of Music</u> , p. 172)	67%
Chairs to Mend (<u>Exploring Music</u> , p. 46)	60%
Johnny Morgan (<u>Spectrum of Music</u> , p. 34)	59%
Twelve Days of Christmas (<u>Spectrum of Music</u> , p. 254)	59%
Thank You (<u>Music</u> , p. 49)	58%
I See the Moon (<u>Music</u> , p. 304)	55%
Teamster's Song (<u>Exploring Music</u> , p. 43)	55%
Two Wings (<u>Exploring Music</u> , p. 88)	52%

TABLE 4
 · Nonpreferred Fifth-Grade Songs
 Selected for Analysis

Song Title	Class Percentage of Subjects Not Preferring Each Song
Black is the Color of My True Love's Hair (<u>Spectrum of Music</u> , p. 23)	93%
Mi Y'Malel (<u>Music</u> , p. 131)	74%
Baroquin' Rock (<u>Spectrum of Music</u> , p. 228)	74%
Praties They Grow Small (<u>Exploring Music</u> , p. 121)	66%
Morning (<u>Spectrum of Music</u> , p. 66)	63%
Skye Boat Song (<u>Exploring Music</u> , p. 176)	56%
Land of My Fathers (<u>Exploring Music</u> , p. 196)	56%
Lonesome Valley (<u>Exploring Music</u> , p. 92)	48%
Over My Head (<u>Exploring Music</u> , p. 130)	48%
Chester (<u>Exploring Music</u> , p. 47)	47%
Lullaby (<u>Spectrum of Music</u> , p. 94)	43%
A Christmas Greeting (<u>Spectrum of Music</u> , p. 252)	37%
Rock of Ages (<u>Exploring Music</u> , p. 183)	33%
Wanderin' (<u>Exploring Music</u> , p. 153)	33%
Pat Works on the Railway (<u>Spectrum of Music</u> , p. 127)	33%
Thank You (<u>Music</u> , p. 49)	30%
So Long (<u>Exploring Music</u> , p. 138)	30%
Music Alone Shall Live (<u>Exploring Music</u> , p. 14)	30%
Christmas Carol (<u>Spectrum of Music</u> , p. 41)	27%
Whippoorwill Song (<u>Exploring Music</u> , p. 81)	27%

TABLE 5
Frequencies of Song Categories of
Preferred and Nonpreferred Songs

Category	Second Grade		Fifth Grade	
	Preferred	Not Preferred	Preferred	Not Preferred
Religious	2	1	3	2
Work	3	1	4	2
Music	2	2	1	3
Folk Heroes/People	2	3	2	1
Foreign Language/ Syllables/Chants	0	4	1	1
Nature	1	2	1	2
Miscellaneous	1	0	2	3

Movement	2	1		
Fun/Pleasure/ Happiness	2	1		
Animals	2	1		
Transportation	4	1		
Greeting/Departure; Sleeping/Waking	1	3		

Holiday			2	2
Patriotic/Love of Land			2	2
Love/Peace/Friend- ship/Freedom			2	2

Total	21	22	20	20

TABLE 6
 Frequencies of Origin of Preferred
 and Nonpreferred Songs

Origin	Second Grade		Fifth Grade	
	Preferred	Not Preferred	Preferred	Not Preferred
Hebrew		2		2
German	1	1		1
Jamaican		1	1	
English	1	1	1	
American	10	4	9	7
Irish			1	1
Scottish				1
Mexican				1
Swiss			1	
Brazilian	1			
Slovinian	1			
South African	1			
Italian-Swiss		1		
Spanish		1		
Polynesian		1		
Chinese		1		
Zulu		1		
Hungarian		1		
Composed	6	7	7	7
Total	21	22	20	20

TABLE 7
Observed Frequencies of Selected Musical
Characteristics of Second-Grade Songs

Characteristic	Preferred	Nonpreferred
<u>Meter</u>		
Duple	13	9
Triple	0	5
Compound Duple	1	4
Quadruple	7	4
Mixed	0	0
<u>Mode</u>		
Major	17	16
Minor	1	4
Pentatonic	3	2
<u>Form</u>		
Thru Composed	8	8
Strophic	11	12
(2 verses)	(4)	(6)
(3 verses)	(3)	(3)
(4 verses)	(2)	(3)
(5 verses)	(2)	(0)
AB	1	1
ABA	1	1
<u>Final Cadence</u>		
V-I	18	19
I-I	2	3
IV-I	1	0
<u>Opening</u>		
Anacrusis	6	7
Downbeat	14	15
Syncopated	1	0
Total	N = 21	N = 22

TABLE 8
Observed Frequencies of Selected Musical
Characteristics of Fifth-Grade Songs

Characteristics	Preferred	Nonpreferred
<u>Meter</u>		
Duple	11	2
Triple	1	4
Compound Duple	0	3
Quadruple	7	10
Mixed	1	1
<u>Mode</u>		
Major	16	13
Minor	2	4
Pentatonic	0	1
Mixed	2	2
<u>Form</u>		
Thru Composed	7	6
Strophic	10	9
(2 verses)	(2)	(6)
(3 verses)	(4)	(2)
(4 verses)	(1)	(1)
(7 verses)	(1)	(0)
(12 verses, cumulative)	(1)	(0)
AB	9	9
ABA	1	1
Found	2	4
AAB	0	0
AABA	0	0
<u>Final Cadence</u>		
V-I	14	14
I-I	5	3
II-I	1	1
VI-I	0	1
IV-I	0	1

(continued)

Characteristics	Preferred	Nonpreferred
<u>Opening</u>		
Anacrusis	10	12
Downbeat	10	8
Syncopated	0	0
Second Beat	0	0
Total	N = 20	N = 20

TABLE 9
 Observed and Expected Frequencies of Meter
 of Preferred Second-Grade Songs

Meter	Observed	Expected	χ^2
Duple	13	10.5	25.5*
Triple	0	2.4	
Compound Duple	1	6.2	
Quadruple	7	1.6	
Mixed	0	.3	

* $p < .001$

TABLE 10
Intervallic Organization of Preferred and
Nonpreferred Songs for all Subjects

	Second Grade		Fifth Grade	
	Preferred	Nonpreferred	Preferred	Nonpreferred
Stepwise Motion	13	12	14	15
Skipwise Motion	4	8	5	2
Repeated Notes	4	2	1	3

TABLE 11
 Frequencies of Lengths of Second-and Fifth-
 Grade Preferred and Nonpreferred Songs

	Second Grade		Fifth Grade	
	Preferred	Non- preferred	Preferred	Non- preferred
less than 30 sec.	8	7	5	3
30 sec. - 1 min.	6	11	4	7
1 min. - 1½ min.	4	4	6	6
1½ min. - 2 min.	2	0	2	2
2 min. - 2½ min.			1	1
2½ min. - 3 min.				
3 min. - 3½ min.			1	1
3½ min. - 4 min.			1	

TABLE 12
 Frequencies of Ranges of Second-and Fifth-
 Grade Preferred and Nonpreferred Songs

	Second Grade		Fifth Grade	
	Preferred	Nonpreferred	Preferred	Nonpreferred
Third		1		
Fourth	1	0		
Fifth	3	1	2	
Sixth	4	3	0	1
Seventh	1	3	3	1
Octave	7	9	4	8
Ninth	5	3	6	6
Tenth		1	2	3
Eleventh			1	1
Twelfth		1		
Thirteenth			2	

TABLE 13
 Frequencies of Keys of Second-and Fifth-Grade
 Preferred and Nonpreferred Songs

	Second Grade		Fifth Grade	
	Preferred	Non- preferred	Preferred	Non- preferred
F Major	8	6	5	3
G Major	3	3	2	5
C Major	4	6	5	1
D Major	2	1	2	2
A Major	2		1	1
E Major		1	2	2
B Major	1	1		
d minor		1		
g minor	1	1	1	1
e minor		2	1	2
a minor				1
e minor/G Major				1
F Major/d minor			1	
F Major/c minor/ F Major				1

TABLE 14
 Frequencies of Tempos of Second-and Fifth-Grade
 Preferred and Nonpreferred Songs

	Second Grade		Fifth Grade	
	Preferred	Non- preferred	Preferred	Non- preferred
M. M. 42-69	2	4	1	3
M. M. 70-100	4	8	10	8
M. M. 101-126	12	10	9	3
M. M. 127-152	3			
M. M. 153-184				1

TABLE 15

Musical Phrase Structure of Preferred Second-Grade Songs

Number of Musical Phrases in a Song	Different Phrase Form	Frequency of Occurrence of Similar Phrases	Frequency of Occurrence of Phrase in Original Form	Frequency of Occurrence of Sequences	Number of Songs Exhibiting Identical Organization
2	a	1	1	0	4
2	a	0	1	0	3
	b	0	1	0	
4	a	0	3*	0	1
	b	0	1	0	
4	a	0	2	1	1
	b	0	1	0	
4	a	1	1	0	2
	b	1	1	0	
4	a	2	1	0	1
	b	0	1	0	
4	a	0	1	2	1
	b	0	1	0	

(continued)

Number of Musical Phrases in a Song	Different Phrase Form	Frequency of Occurrence of Similar Phrases	Frequency of Occurrence of Phrase in Original Form	Frequency of Occurrence of Sequences	Number of Songs Exhibiting Identical Organization
4	a	1	1	0	1
	b	0	1	0	
	c	0	1	0	
4	a	0	1	0	2
	b	0	1	0	
	c	0	1	0	
	d	0	1	0	
5	a	0	2	1	1
	b	0	1	1	
6	a	0	2	0	1
	b	2	2	0	
6	a	0	2	0	1
	b	0	2	0	
	c	0	1	0	
8	a	2	4	0	1
	b	0	2	0	
12	a	0	6	0	1
	b	0	3	0	
	c	0	3	0	

*a frequency of more than 1 indicates that a phrase was repeated after its original presentation

TABLE 16
Textual Phrase Structure of Second-
Grade Preferred Songs

Number of Textual Phrases	Different Phrase Form	Frequency of Occurrence of Phrases	Number of Songs Exhibiting Identical Organization
2	a	1	5
	b	1	
2	a	2	2
4	a	1	2
	b	1	
	c	1	
	d	1	
4	a	3	1
	b	1	
4	a	2	3
	b	1	
	c	1	
4	a	1	2
	b	1	
	c	2	
5	a	3	1
	b	2	
6	a	2	1
	b	2	
	c	1	
	d	1	
8	a	3	2
	b	2	
	c	3	

(continued)

Number of Textual Phrases	Different Phrase Form	Frequency of Occurrence of Phrases	Number of Songs Exhibiting Identical Organization
8	a	2	1
	b	2	
	c	2	
	d	2	
12	a	6	1
	b	3	
	c	3	

TABLE 17
Rhythmic Structure in Second-
Grade Preferred Songs

Frequency of Songs in Predominantly Even Rhythmic Structure	Frequency of Songs in Predominantly Uneven Rhythmic Structure
14	7

TABLE 18
 Frequency of Occurrence of Rhythmic Motives
 in Second-Grade Preferred Songs

Rhythmic Motives	Number of Songs Exhibiting Motives
	1
	3
	1
	3
	1
	1
	1
	3
	1
	3
	1
	1
	1
	1
no motives	1

TABLE 19
Musical Phrase Structure of Nonpreferred Second-Grade Songs

Number of Musical Phrases in a Song	Different Phrase Form	Frequency of Occurrence of Similar Phrases	Frequency of Occurrence of Phrase in Original Form	Frequency of Occurrence of Sequences	Number of Songs Exhibiting Identical Organization
2	a	1	1	0	4
2	a	0	1	1	1
2	a	0	2*	0	1
3	a	0	2	0	2
	b	0	1	0	
4	a	0	2	0	1
	b	1	1	0	
4	a	0	2	0	1
	b	1	1	0	
4	a	3	1	0	1
4	a	1	2	0	2
	b	0	1	0	
4	a	1	1	0	2
	b	1	1	0	

(continued)

Number of Musical Phrases in a Song	Different Phrase Form	Frequency of Occurrence of Similar Phrases	Frequency of Occurrence of Phrase in Original Form	Frequency of Occurrence of Sequences	Number of Songs Exhibiting Identical Organization
4	a	2	2	0	1
4	a	2	1	0	1
	b	0	1	0	
4	a	0	1	0	1
	b	0	1	0	
	c	1	1	0	
5	a	0	2	0	1
	b	0	1	0	
	c	0	1	0	
	d	0	1	0	
6	a	2	2	0	1
	b	0	2	0	
6	a	0	1	0	1
	b	0	1	0	
	c	0	1	1	
	d	0	1	1	
6	a	0	2	0	1
	b	0	1	0	
	c	0	1	0	
	d	0	1	0	
	e	0	1	0	

*a frequency of more than 1 indicated that a phrase was repeated after its original presentation

TABLE 20
 Textual Phrase Structure of Second-
 Grade Nonpreferred Songs

Number of Textual Phrases	Different Phrase Form	Frequency of Occurrence of Phrases	Number of Songs Exhibiting Identical Organization
2	a	2	2
2	a b	1 1	4
3	a b c	1 1 1	1
3	a b	3 1	1
4	a b c d	1 1 1 1	8
4	a b	3 1	2
5	a b c d	2 1 1 1	2
6	a b c	1 3 2	1
6	a b	4 2	1

TABLE 21
Rhythmic Structure of Second-
Grade Nonpreferred Songs,

Frequency of Songs in Predominantly Even Rhythmic Structure	Frequency of Songs in Predominantly Uneven Rhythmic Structure
19	3

TABLE 22
 Frequency of Occurrence of Rhythmic Motives
 in Second-Grade Nonpreferred Songs

Rhythmic Motives	Number of Songs Exhibiting Motives
	5
	4
	1
	1
	1
	7
	2
	1
	1
	1

TABLE 23

Musical Phrase Structure of Preferred Fifth-Grade Songs

Number of Musical Phrases in a Song	Different Phrase Form	Frequency of Occurrence of Similar Phrases	Frequency of Occurrence of Phrase in Original Form	Frequency of Occurrence of Sequences	Number of Songs Exhibiting Identical Organization
2	a	0	1	0	2
	b	0	1	0	
2	a	1	1	0	1
3	a	0	1	0	1
	b	0	1	0	
	c	0	1	0	
3	a	1	1	0	1
	b	0	1	0	
4	a	2	1	0	1
	b	0	1	0	
4	a	1	2	0	1
	b	0	1	0	
4	a	1	1	0	2
	b	1	1	0	

(continued)

Number of Musical Phrases in a Song	Different Phrase Form	Frequency of Occurrence of Similar Phrases	Frequency of Occurrence of Phrase in Original Form	Frequency of Occurrence of Sequences	Number of Songs Exhibiting Identical Organization
4	a	0	1	0	1
	b	0	1	0	
	c	0	1	0	
	d	0	1	0	
5	a	2	1	0	1
	b	0	1	0	
	c	0	1	0	
6	a	1	2	0	1
	b	0	2	0	
	c	0	1	0	
6	a	3	1	0	1
	b	0	1	0	
	c	0	1	0	
6	a	0	1	0	1
	b	2	1	0	
	c	0	1	0	
	d	0	1	0	
6	a	2	1	0	1
	b	0	2	0	
	c	0	1	0	

(continued)

Number of Musical Phrases in a Song	Different Phrase Form	Frequency of Occurrence of Similar Phrases	Frequency of Occurrence of Phrase in Original Form	Frequency of Occurrence of Sequences	Number of Songs Exhibiting Identical Organization
7	a	1	2	0	1
	b	0	1	0	
	c	0	1	0	
	d	0	1	0	
	e	0	1	0	
8	a	0	2	0	1
	b	0	2	0	
	c	0	1	0	
	d	0	1	0	
	e	0	1	0	
	f	0	1	0	
8	a	2	1	0	1
	b	0	1	0	
	c	0	1	0	
	d	0	1	0	
	e	0	1	0	
	f	0	1	0	
12	a	11	1	0	1
12	a	2	4	0	1
	b	0	3	0	
	c	0	3	0	

TABLE 24
Textual Phrase Structure of Fifth-
Grade Preferred Songs

Number of Textual Phrases	Different Phrase Form	Frequency of Occurrence of Phrases	Number of Songs Exhibiting Identical Organization
2	a	1	2
	b	1	
3	a	1	2
	b	1	
	c	1	
4	a	3	1
	b	1	
4	a	3	1
	b	1	
4	a	2	1
	b	2	
4	a	1	3
	b	1	
	c	1	
	d	1	
5	a	1	1
	b	1	
	c	1	
	d	2	
6	a	1	4
	b	1	
	c	1	
	d	1	
	e	1	
	f	1	

(continued)

Number of Textual Phrases	Different Phrase Form	Frequency of Occurrence of Phrases	Number of Songs Exhibiting Identical Organization
7	a	1	1
	b	1	
	c	1	
	d	1	
	e	1	
	f	1	
	g	1	
8	a	1	2
	b	1	
	c	1	
	d	1	
	e	1	
	f	1	
	g	1	
	h	1	
12	a	4	1
	b	2	
	c	2	
	d	1	
	e	1	
	f	1	
	g	1	
12	a	1	1
	b	1	
	c	1	
	d	1	
	e	1	
	f	1	
	g	1	
	h	1	
	i	1	
	j	1	
	k	1	
l	1		

TABLE 25
Rhythmic Structure of Fifth-
Grade Preferred Songs

Frequency of Songs in Predominantly Even Rhythmic Structure	Frequency of Songs in Predominantly Uneven Rhythmic Structure
18	2

TABLE 26
 Frequency of Occurrence of Rhythmic Motives
 in Fifth-Grade Preferred Songs




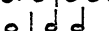

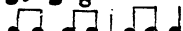









Rhythmic Motives	Number of Songs Exhibiting Motives
	2
	2
	1
	1
	3
	4
	1
	1
	2
	1
	1
	1
	1
	2
	1

TABLE 27
Musical Phrase Structure of Nonpreferred Fifth-Grade Songs

Number of Musical Phrases in a Song	Different Phrase Form	Frequency of Occurrence of Similar Phrases	Frequency of Occurrence of Phrase in Original Form	Frequency of Occurrence of Sequences	Number of Songs Exhibiting Identical Organization
2	a	0	1	0	2
	b	0	1	0	
3	a	2	1	0	1
3	a	0	1	1	1
	b	0	1	0	
3	a	0	2	0	2
	b	0	1	0	
4	a	1	1	0	2
	b	1	1	0	
4	a	1	2	0	1
	b	0	1	0	
4	a	0	1	0	1
	b	1	1	0	
	c	0	1	0	

(continued)

Number of Musical Phrases in a Song	Different Phrase Form	Frequency of Occurrence of Similar Phrases	Frequency of Occurrence of Phrase in Original Form	Frequency of Occurrence of Sequences	Number of Songs Exhibiting Identical Organization
4	a	1	1	0	1
	b	0	1	0	
	c	0	1	0	
4	a	0	1	0	2
	b	0	1	0	
	c	0	1	0	
	d	0	1	0	
6	a	1	1	0	1
	b	3	1	0	
6	a	3	1	0	1
	b	1	1	0	
6	a	0	4	0	1
	b	0	2	0	
6	a	1	1	0	1
	b	0	2	0	
	c	0	2	0	
7	a	0	1	0	1
	b	3	1	0	
	c	0	2	0	

(continued)

Number of Musical Phrases in a Song	Different Phrase Form	Frequency of Occurrence of Similar Phrases	Frequency of Occurrence of Phrase in Original Form	Frequency of Occurrence of Sequences	Number of Songs Exhibiting Identical Organization
7	a	0	2	0	1
	b	0	1	0	
	c	0	1	0	
9	a	2	1	0	1
	b	0	1	0	
	c	2	1	0	
	d	1	1	0	

TABLE 28
Textual Phrase Structure of Fifth-
Grade Nonpreferred Songs

Number of Textual Phrases	Different Phrase Form	Frequency of Occurrence of Phrases	Number of Songs Exhibiting Identical Organization
2	a	1	2
	b	1	
3	a	1	4
	b	1	
	c	1	
4	a	3	1
	b	1	
4	a	1	8
	b	1	
	c	1	
	d	1	
6	a	1	3
	b	1	
	c	1	
	d	1	
	e	1	
	f	1	
7	a	1	1
	b	1	
	c	1	
	d	1	
	e	1	
	f	1	
	g	1	
9	a	1	1
	b	1	
	c	1	
	d	1	
	e	1	
	f	1	
	g	1	

TABLE 29
Rhythmic Structure of Fifth-
Grade Nonpreferred Songs

Frequency of Songs in Predominantly Even Rhythmic Structure	Frequency of Songs in Predominantly Uneven Rhythmic Structure
16	4

TABLE 30
 Frequency of Occurrence of Rhythmic Motives
 in Fifth-Grade Nonpreferred Songs


















Rhythmic Motives	Number of Songs Exhibiting Motives
	1
	1
	2
	1
	1
	1
	1
	1
	1
	1
	1
	1
	1
	4
	1
	1
	1

TABLE 31
 Percentage of Previous Exposure to
 Second-Grade Preferred Songs

Song Title	I KNOW THIS SONG	YES	NO
Skip to My Lou		100%	
Hop Up, My Ladies		47%	53%
I am a Good Musician		20%	80%
Great Big Stars		75%	25%
Raid the Refrigerator		24%	76%
Jump Down, Turn Around		55%	45%
Jimmie Crack Corn		92%	8%
The Little Car		25%	75%
Michael Row the Boat Ashore		88%	12%
Flying Kites		40%	60%
Needle Sing		5%	95%
My Silver Whistle		32%	68%
Down by the Station		75%	25%
The Frog		15%	85%
Emma Lou, My Darling		33%	67%
Who Has Seen the Wind?		33%	67%
Going to Sing all Along the Way		25%	75%
Old King Cole		95%	5%
Can You Do This?		15%	85%
Wake Me		15%	85%

TABLE 32
 Percentage of Previous Exposure to
 Nonpreferred Second-Grade Songs

Song Title	I KNOW THIS SONG	YES	NO
Village Dance		25%	75%
Winter Song		15%	85%
All Me Rock		19%	81%
Winter Now is Over		37%	63%
For the Beauty of the Earth		24%	76%
The Little Tree			100%
Clarinet		12%	88%
Morning Song			100%
Tongo		35%	65%
Boatmen's Chantey		14%	86%
Ingonyama		5%	95%
My Funny Bone		36%	63%
Locomotive		15%	85%
Simple Simon		56%	44%
Boom Dale Da		54%	46%
Tambourine		21%	79%
Lullaby		75%	25%
Haul Away Joe		12%	88%
Fishpole Song		25%	75%
Cotton-Eye Joe		15%	85%
The Cuckoo		6%	94%

TABLE 33
 Percentage of Previous Exposure to
 Fifth-Grade Preferred Songs

Song Title	I KNOW THIS SONG	YES	NO
Thank You for the Chris'mus		23%	77%
Riddles		13%	87%
Star-Spangled Banner		96%	4%
God Bless America		93%	7%
Camptown Races		69%	31%
Erie Canal		100%	
When the Saints Go Marching In		96%	4%
Nane Wale Na Hala		7%	93%
Glendy Burke		14%	86%
Surrey Apple-Howler's Song		3%	97%
I May Not Pass This Way Again		100%	
Chicka Hanka			100%
Weggis Song		6%	94%
Chairs to Mend		10%	90%
Johnny Morgan		12%	88%
Twelve Days of Christmas		100%	
Thank You			100%
I See the Moon		19%	81%
Teamster's Song		3%	97%
Two Wings		7%	93%

TABLE 34
 Percentage of Previous Exposure to
 Fifth-Grade Nonpreferred Songs

Song Title	I KNOW THIS SONG	YES	NO
Black is the Color of My True Love's Hair		7%	93%
Mi Y'Malel			100%
Baroquin' Rock			100%
Praties They Grow Small		7%	93%
Morning		4%	96%
Skye Boat Song		4%	96%
Land of My Fathers		12%	88%
Lonesome Valley		12%	88%
Over My Head		12%	88%
Chester		10%	90%
Lullaby		37%	63%
A Christmas Greeting		4%	96%
Rock of Ages		24%	76%
Wanderin'		12%	88%
Pat Works on the Railway		12%	88%
Thank You		3%	97%
So Long		3%	97%
Music Alone Shall Live		13%	87%
Christmas Carol			100%
Whippoorwill Song		13%	87%

TABLE 35
Significant Song Preferences for
Fifth-Grade Preferred Songs

Song Title	Sex	Preferred	Nonpreferred
Teamster's Song	Male	7	7
	Female	11	0
Thank You	Male	6	7
	Female	13	2

$p < .05$

APPENDIX C
PERMISSION FORMS

- January 1, 1980

Dear Parent:

As a doctoral student in music education at the University of North Carolina at Greensboro, I am interested in determining the songs that school children enjoy and possible reasons for their enjoyment of these songs.

For my doctoral dissertation, I am conducting a Song Preference Study and I would like the assistance of the students in your child's class. For three consecutive days, the children will listen to a tape recording of certain songs that I have selected from song textbooks currently used in elementary schools. On the third day, they will indicate the songs that they like and the songs that they do not like.

I hope that your child will find participation in the Song Preference Study to be an enjoyable experience and that the data collected from the survey will provide teachers with information which will be used to enrich future educational experiences in music for students.

Thank you very much.

Sincerely,

Fran McCachern

(Please sign this permission statement and return it to your child's teacher tomorrow.)

_____ has my permission to participate in
(student's name)
the Song Preference Study.

(Signature of Parent)

APPENDIX D
STUDENT INFORMATION FORMS

STUDENT INFORMATION FORM
(Second Grade)

NAME OF STUDENT _____ SCHOOL _____
TEACHER _____

This form is about your child's out-of-school musical experiences. Read each question carefully and indicate your response by circling "YES" or "NO." Please supply additional information in the space provided.

Please circle one

- | | | |
|---|-----|----|
| 1. Has your child sung in a church choir?
For how long? years _____ or months _____ | YES | NO |
| 2. Has your child played in a handbell choir?
For how long? years _____ or months _____ | YES | NO |
| 3. Has your child played barred instruments
(for example, xylophones) in a group setting?
For how long? years _____ or months _____ | YES | NO |
| 4. Has your child taken piano lessons?
For how long? years _____ or months _____ | YES | NO |
| 5. Has your child taken dancing lessons?
For how long? years _____ or months _____
What kind? (for example, ballet, tap) | YES | NO |
| 6. Has your child had any other musical
experiences?
For how long? years _____ or months _____
What kind? | YES | NO |

STUDENT INFORMATION FORM
(Fifth Grade)

This form is about your out-of-school musical experiences. Read each question carefully and indicate your responses by circling "YES" or "NO." Please supply additional information in the space provided.

- | | <u>Please circle one</u> | |
|--|--------------------------|----|
| 1. Have you sung in a church choir?
For how long? years _____ or months _____ | YES | NO |
| 2. Have you played in a handbell choir?
For how long? years _____ or months _____ | YES | NO |
| 3. Have you played barred instruments
(for example, xylophones) in a group
setting?
For how long? years _____ or months _____ | YES | NO |
| 4. Have you taken piano lessons?
For how long? years _____ or months _____ | YES | NO |
| 5. Have you taken guitar lessons?
For how long? years _____ or months _____ | YES | NO |
| 6. Have you taken dancing lessons?
For how long? years _____ or months _____
What kind? (for example, ballet, tap) | YES | NO |
| _____ | | |
| 7. Have you had any other musical experiences?
For how long? years _____ or months _____
What kind? | YES | NO |
| _____ | | |
| _____ | | |
| _____ | | |
| _____ | | |

APPENDIX E
SCRIPTS FOR TAPED NARRATION

Second-Grade Script

Below is a copy of the narration used on the tape recording. Please read over the narration carefully before the first day of the study. You will see that instructions to the teacher are in CAPITAL LETTERS and are underlined.

DAY ONE

Hello, boys and girls:

During these next three days you will be listening to some songs and following the words in the song booklet.

On the front of your booklet, you will see a line where you should put your name. Please print your name in that space now. (TEACHER STOPS MACHINE UNTIL ALL STUDENTS HAVE WRITTEN THEIR NAMES ON THE BOOKLET.) Next, you will see a line where you should put your teacher's name. Please print your teacher's name in that space now. (TEACHER STOPS MACHINE UNTIL ALL STUDENTS HAVE WRITTEN TEACHER'S NAME ON THE BOOKLET.)

Open your booklet to page one, the Practice Page. For now, pay no attention to the three faces at the bottom of each page. At the top you will see the words to "Row, Row, Row Your Boat." Below these words you will see a sentence that says, "I KNOW THIS SONG." Then you will see "YES" and "NO." After listening to the song, I want you to circle "YES" or "NO," so that I can tell if you knew the song before you heard it today. (music plays) Now it is time to mark your paper. If you knew the song before hearing it today, circle "YES." If you did not know the song, you should circle "NO." Lay your pencil flat on your desk when you finish drawing your circle. Are there any questions? (TEACHER STOPS MACHINE TO ANSWER QUESTIONS CONCERNING THE ABOVE INSTRUCTIONS.)

Now look on the next page of your booklet. Here is a different song. As before, after you hear the song, circle "YES" or "NO" and then turn to the next page to be ready to follow the words of the next song.

Now we are ready to hear the songs and circle "YES" or "NO."
(music plays)

TEACHER STOPS MACHINE AFTER STUDENTS HAVE HEARD THE LAST SONG IN THEIR BOOKLETS. BOOKLETS SHOULD BE COLLECTED UNTIL THE LISTENING SESSION ON THE NEXT DAY. TAPED NARRATION AND SONGS FOR DAY TWO ARE IMMEDIATELY FOLLOWING ON THIS TAPE.

DAY TWO

Hello, boys and girls:

Today we are going to listen again to the songs we heard yesterday. You do not need to put any marks in your song booklet today. Only follow the words of each song as you hear it. Turn to page one.

Now we are ready to hear the song. Remember, do not mark your booklets.

TEACHER STOPS MACHINE AFTER STUDENTS HAVE HEARD THE LAST SONG IN THEIR BOOKLETS. BOOKLETS SHOULD BE COLLECTED UNTIL THE LISTENING SESSION ON THE NEXT DAY.

DAY THREE

Hello, boys and girls:

Please open your booklet to page one, the Practice Page. Today you will be asked to mark your booklets. Look carefully at each of the three faces and you will see that they are all different. Now listen to the song. (music plays) If you liked the song, place an "X" under the smiling face. If you did not like the song, place an "X" under the frowning face. If you are not sure how much you liked the song, place an "X" under the face with the straight line. When you are finished, lay your pencil flat on your desk. Are there any questions? (TEACHER STOPS MACHINE TO ANSWER QUESTIONS CONCERNING THE ABOVE QUESTIONS.)

Now we are ready to hear the other songs. After you hear each song, place an "X" under one of the three faces to show me if you liked or did not like the song.

Fifth-Grade Script

Below is a copy of the narration used on the tape recording. Please read over the narration carefully before the first day of the study. You will see that instructions to the teacher are in CAPITAL LETTERS and are underlined.

DAY ONE

Hello, boys and girls:

During these next three days you will be listening to some songs and following the words in the song booklet.

On the front page of your booklet, you will see a line where you should put your name. Please print your name in that space now. (TEACHER STOPS MACHINE UNTIL ALL STUDENTS HAVE WRITTEN THEIR NAMES ON THE BOOKLET.) Next, you will see a line where you should put your teacher's name. Please print your teacher's name in that space now. (TEACHER STOPS MACHINE UNTIL ALL STUDENTS HAVE WRITTEN TEACHER'S NAME ON THE BOOKLET.)

Open your booklet to the Student Information Form. This is a form about your out-of-school musical experiences. Read each question carefully and indicate your responses by circling "YES" or "NO." Then show how long you have taken part in that activity by filling in "YEARS" or "MONTHS." Let's do Number 1 together. Have you ever sung in a church choir? Circle "YES" or "NO." If you circled "NO," you do not answer the next question, "For how long?" Let's say that you have sung in the church choir two years. Put 2 in the blank beside "YEARS." Remember, I am giving you an example, you should put your own answer in these blanks. Suppose that you only started singing in the choir this fall--in September. You have sung in September, October, November, December, and January--five months. Put 5 in the blank beside "MONTHS." Now put your own answer in this blank if you did not fill in the "YEARS" blank. Are there any questions? (TEACHER STOPS MACHINE TO ANSWER QUESTIONS CONCERNING THE ABOVE INSTRUCTIONS.)

Now we are ready to complete this form. Additional space has been provided for answering Numbers 6 and 7. Begin now. When you are finished, lay your pencil flat on your desk. (TEACHER STOPS MACHINE UNTIL ALL STUDENTS HAVE COMPLETED THE STUDENT INFORMATION FORM.)

Now turn to the Practice Page. For now, pay no attention to the three faces at the bottom of each page. At the top, you will see the words to "Row, Row, Row Your Boat." Below these words you will see a sentence that says, "I KNOW THIS SONG." Then you will see "YES" and "NO." After listening to the song, I want you to circle "YES" or "NO"

so that I can tell if you knew the song before you heard it today. (music plays) Now it is time to mark your paper. If you knew the song before hearing it today, circle "YES." If you did not know the song, you should circle "NO." Lay your pencil flat on your desk when you finish drawing your circle. Are there any questions? (TEACHER STOPS MACHINE TO ANSWER QUESTIONS CONCERNING THE ABOVE INSTRUCTIONS.)

Now look on the next page of your booklet. Here is a different song. As before, after you hear the song, circle "YES" or "NO" and then turn to the next page to be ready to follow the words of the next song.

Now we are ready to hear the songs and circle "YES" or "NO."
(music plays)

TEACHER STOPS MACHINE AFTER STUDENTS HAVE HEARD THE LAST SONG IN THEIR BOOKLETS. BOOKLETS SHOULD BE COLLECTED UNTIL THE LISTENING SESSION ON THE NEXT DAY. TAPED NARRATION AND SONGS FOR DAY TWO ARE IMMEDIATELY FOLLOWING ON THIS TAPE.

DAY TWO

Hello, boys and girls:

Today we are going to listen again to the songs we heard yesterday. You do not need to put any marks in your song booklet today. Only follow the words of each song as you hear it. Turn to the song that comes after "Row, Row, Row Your Boat."

Now we are ready to hear the songs. Remember, do not mark your booklets.

TEACHER STOPS MACHINE AFTER STUDENTS HAVE HEARD THE LAST SONG IN THEIR BOOKLETS. BOOKLETS SHOULD BE COLLECTED UNTIL THE LISTENING SESSION ON THE NEXT DAY.

DAY THREE

Hello, boys and girls:

Please open your booklets to the Practice Page. Today you will be asked to mark your booklets. Look carefully at each of the three faces and you will see that they are all different. Now listen to the song. (music plays) If you liked the song, place an "X" under the smiling face. If you did not like the song, place an "X" under the frowning face. If you are not sure how much you liked the song, place an "X" under the face with the straight line. When you are finished, lay your pencil flat on your desk. Are there any questions? (TEACHER STOPS MACHINE TO ANSWER QUESTIONS CONCERNING THE ABOVE INSTRUCTIONS.)

Now we are ready to hear the other song. After you hear each song, place an "X" under one of the three faces to show me if you liked or did not like the song.

APPENDIX F
SELECTED PAGES FROM SONG BOOKLETS

Baked Potato

Come and get your baked potato, baked potato, baked potato.
Come and get your baked potato, Careful, it may be hot!

Add some butter, salt and pepper, salt and pepper, salt and pepper.
Add some butter, salt and pepper, Careful, it may be hot!

I KNOW THIS SONG



YES



NO



It's a Small World

It's a world of laughter, a world of tears,
 It's a world of hopes and a world of fears,
 There's so much that we share that it's time we're aware
 It's a small world after all.
 It's a small world after all, It's a small world after all,
 It's a small world after all, It's a small world after all.

There is just one moon and one golden sun
 And a smile means a friendship to ev'ryone.
 Though the mountains divide and the oceans are wide,
 It's a small world after all.
 It's a small world after all, It's a small world after all,
 It's a small world after all, It's a small world after all.

I KNOW THIS SONG.

YES

NO



APPENDIX G
SONG ANALYSIS GUIDE

