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Music Listening: Enjoyment as a Function of Repetition (Grades One through Six)

Debra Ann Barschow

MUSIC LISTENING: ENJOYMENT AS A FUNCTION OF REPETITION (GRADES ONE THROUGH SIX)

An Abstract of a Thesis

Submitted

In Partial Fulfillment

of the Requirements for the Degree

Master of Arts

Debra Ann Barschow

University of Northern Iowa

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ABSTRACT

One of the basic principles of music education is to expose students to music so that they can have the opportunity to enjoy it and accept it as part of their lives. This study investigated how repetition of a musical selection affects musical enjoyment for children in grades 1 through 6. The study also considered the process of directed listening as a variable which may cause additional effects when repeating musical selections.

The 194 students in grades 1 through 6 at Sacred Heart School in Waterloo, Iowa participated in the study. These students were representative of white, middle-class families and were heterogeneously grouped with respect to age, educational background, musical experience, and sex. The grade levels were paired for instruction with three sections each of first and second graders, third and fourth graders, and fifth and sixth graders.

The basic research design consisted of three treatments which were randomly assigned to the three sections within each grade level. Treatment 1 presented the selected composition with directed instruction once weekly over a 4-week period. Treatment 2 presented the composition without directed instruction once weekly over a 4-week period. Treatment 3 presented the composition with directed instruction during week 4 only.

Handel's "Menuet II" from the Royal Fireworks Music was selected according to specific guidelines as the musical composition for the research. Each subject responded to two questions after each listening presentation. The questions asked were: (1) "Do you like this music?" and (2) "Would you like to hear this music again?" The subjects were asked to circle either a "yes," "no," or "?" on their response form.

The reported data included frequency counts of the total percentage of "yes" responses within each grade level as a function of treatment, and the results of an analysis of variance which measured whether any significant changes at the .05 level of confidence occurred among the treatments.

The experimental procedure failed to produce statistically significant shifts in an enjoyment response. Several implications, however, can be posed within the limits of the research. Preliminary findings suggested that children in grades 1 and 2 may benefit from exposure to many musical selections rather than repetition of a few selected compositions. The data also implied that repetition of a musical selection may become an important factor in providing musical enjoyment for students in grades 3 and 4. Directed listening may become an important variable to consider when presenting listening lessons to students

in grades 5 and 6, but may not be an effective pedagogical tool for eliciting an enjoyment response in grades 1 through 4.

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This Study by: Debra Ann Barschow

Entitled: Music Listening: Enjoyment as a Function of Repetition (Grades One Through Six)

has been approved as meeting the thesis requirement for the Degree of Master of Arts

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Chapter 1

INTRODUCTION

There is considerable support for the idea that developing listening skills deserves high priority in music education. Because twentieth-century advances in sound reproduction have made music of all styles easily accessible, music teachers are more concerned with educating the future music consumer as a listener.

While young children actively participate in singing, movement, playing instruments, reading and composition in general music, listening is one musical skill which holds more potential for continuity throughout adulthood. The majority of children will not become music performers. Most, however, can become fulfilled musically throughout their lifetime as listeners. A fundamental aim of music teaching is to help students become discriminating listeners so they can enjoy their experiences with music.

Leonhard (1968) summarizes this objective when he states that "the basic mission of the music educator is to open the door to aesthetic experience and to nurture the aesthetic potential of our students through exciting, affective, and meaningful experiences with music" (p. 41). Students must be engaged in active experiences that improve the ability to hear what is happening in music and respond with feeling to it.

Earlier guidelines by Mursell (1943) centered upon listening for general enjoyment: "Far from being trivial and unessential, this is the most fundamental purpose of all. All of us know plenty of people who have never learned to enjoy listening to music, and plenty of others who enjoy only a few types of music" (p. 149). More recently, Woodruff (1971) charges that "music education will become relevant when it enables learners to live with and enjoy their aesthetic feelings" (p. 22). Music education, then, ought to be aesthetic education, and aesthetic education involves the education of feelings. Listening may be viewed as central to nurturing aesthetic goals in a music education program.

Listening as part of the school program should be carefully planned and employed as a means of developing responsiveness in each child. At some point, students will be permitted to make their own choices, but music educators must make sure that children have sufficient exposure on which to base their musical responses and judgments. A good analogy is drawn by Cass-Beggs (1974) when she writes that "music habits are much like reading habits; the parent who has read to his child and surrounded him with good books finds that although he will read comics and thrillers, his choice will not be limited to them" (p. 10). Matters of aesthetic decision-making should not

be left to the mass media. Students must be taught to make sensitive choices based upon musical knowledge and skill in listening. Children ought to enjoy listening to many kinds of music and ought to consider the value of serious music to the same degree as they do popular music.

In short, the essence of aesthetic education is to "touch the hearts, stir the feelings, and kindle the imagination of our students" (Leonhard, 1968, p. 111). Music educators are in a position to deal directly with music and the feelings it brings to the perceiving child. Listening can provide the means for the educator to develop each student's capacity to share in the aesthetic experience of music.

Statement of the Problem

One of the basic principles of music education is to expose students to music so that they can have the opportunity to enjoy it and accept it as part of their lives. Lundin (1967) recognized that such an outcome is a "function of many characteristics of the stimulus object (tempo, pitch, harmony, rhythm) as well as of the organism's life history of contacts with the stimuli (familiarity and repetition) and the kind of music it happens to be (classical, semi-classical, popular)" (p. 179). In

listening, the affective outcome may depend upon the elements of music, the degree to which the listener has been exposed to the music, and the type of music selected.

Many variables are related to the listening process. Manipulating any variable(s) may alter the listening outcome. One variable that may be manipulated is repetition. In this study, repetition is defined as the repeated playings of a selected piece of music during classroom listening activities.

Earlier research has suggested that the repeated hearing of musical selections is an important factor. Mull (1940), Krugman (1943), Bradley (1972), Getz (1966), and Heingartner and Hall (1974) have all provided evidence to support the theory that repetition brings about a positive affective response to music. Other researchers have noted that repetition of the stimulus might either raise or lower the degree of pleasantness. Studies by Gilliland and Moore (1924), Downey and Knapp (1927), Verveer, Barry, and Bousefield (1934), and Hornyak (1966) are representative of evidence in this area.

Repetition as a factor in eliciting a positive affective response to music deserves further attention. It should be determined to what extent repetition of a musical selection is desirable and what effect repetition has on childrens' responses to music. It was the intent

of this study to investigate how repetition affects musical enjoyment for children in grades 1 through 6. Musical enjoyment is defined as a positive reaction to music in which students find satisfaction in the experience in which they are involved, and desire to hear more of this kind of music (Nye & Nye, 1985, pp. 114-115).

The problem with maintaining the attentiveness of a group of students may discourage teachers from repeating performances of a work or from conducting any kind of listening lesson at all. Since the selected works will be played repeatedly the teacher must devise ways to justify repeating them. Metz (1980) writes that the teacher's responsibility is to "provide the young listeners with a road map to follow, by asking questions and by pointing out what there is to attend to" (p. 73). This suggests that students have something specific to listen for each time that they listen to a selected composition in the classroom setting. Each presentation may introduce one major aspect of the music, such as tone color, form, dynamics, or tempo. Certainly, directing pupils' attention during listening will warrant consideration as a variable in listening research.

In addition to an investigation of the effects of repetition, this study considers the process of directed listening as a variable which may cause additional effects,

particularly in the area of sustaining students' attention with the repetition of listening material.

Directed listening is aural attention deliberately focused toward specific musical elements. Regelski (1981) lists four requirements for directed listening:

1. Provide the readiness for listening experiences by means of other activities so that students can be aware of certain musical elements in order to perceive them while listening.

2. Select compositions that contain appropriate "attensive" qualities (factors in a composition that are selected for a listening lesson because they are most striking, the most-notable, the most clearly perceived, the most attention-grabbing).

3. Direct students' attention to those attensive qualities by means of questions and various other kinds of directions given to students before the listening lesson begins.

4. Determine by some means whether or not, or to what degree, students have adequately perceived those attensive qualities. Devise a means by which some kind of overt, observable action is elicited (pp. 190-191).

Research Hypothesis

After reviewing the literature published in the areas of music listening and repetition, the following research hypotheses were formulated:

1. Elementary school age children will experience no change in musical enjoyment after repeated directed listenings.

2. Musical enjoyment for elementary school age children will be unaffected by directed listening.

Significance of the Study

Music listening is critical to the development of other musical skills. Reimer and Evans (1972) write that "all encounters with music must rest on a foundation of listening, for music is made of sound, and sound must be heard to be experienced" (p. v). Listening, then, is the basic musical skill that contributes to the development of all sensory musical experiences in the classroom. These experiences include the skills of singing, playing, moving to music, matching pitches, analyzing musical forms, improvising rhythms, composing melodies, and performing.

Colwell (1965) attributes the neglect of listening in many music programs to the "lack of teaching method, realizable goals, and evaluative tools" (p. 18). Teachers need to be aware of educational strategies as well as

fundamental aims. Listening activities require teachers to use their musical and pedagogical insights. For instance, if the effects of repetition could be determined, the teacher might use this information to plan effective listening lessons.

Schoen (1927) recognized this need when he wrote: "If there is a fixed relationship (between familiarity and enjoyment) the teacher has a guide to follow, which consists of familiarizing the pupils with the masterpieces of musical literature" (p. 178). The more that is known about creating positive reactions to music, the more likely that better teaching methods will be designed to achieve these kinds of reactions.

Delimitations

This study has been delimited to:

1. Students from intact general music classes, grades 1 through 6, which are heterogeneously grouped and attend Sacred Heart School in Waterloo, Iowa.

2. The use of "like-dislike" as a measure of musical enjoyment.

3. The random assignment of treatments in each grade level.

4. The music instructor at Sacred Heart Elementary School (Waterloo, Iowa) as the investigator.

Limitations

1. This study was limited by the lack of control the investigator had over class size.

2. No attempt was made to measure the effect of complexity of music, or student maturation, personality, musical training, environmental background, and musical memory.

Assumptions

The following assumptions have been made in this study:

1. That the selected composition was unfamiliar to the students since it had not been taught previously in the music classroom.

2. That uncontrollable factors which could affect the enjoyment response were randomly distributed across grade groups.

3. That four repetitions of the selected composition were sufficient to provide a representative sample of the response being elicited.

Definition of Terms

Music Appreciation: "A feelingful response to the expressive elements of music such as rhythm, harmony, melody, texture, timbre, tonality, form, and phrase line" (Leonhard & House, 1972, p. 114).

Aesthetic Experience: "A combination of perceiving the inner qualities of art and reacting to the expressiveness of those qualities. The student may feel changed by such an experience--more alive, more sensitive, more in touch with a level of feeling below the surface" (Reimer & Evans, 1972, pp. 48-49).

Musical Enjoyment: A positive reaction to music in which students find "satisfaction in the experience in which they are involved, desire to hear more of this kind of music, identify with it and desire to evaluate it" (Nye & Nye, 1985, p. 115).

Directed Listening: A process involving questioning and guidance which focuses aural attention deliberately toward specific musical elements.

Repetition: Repeated playings of a selected piece of music during classroom listening activities.

Attensive Qualities: "Factors in a composition that are selected for a listening lesson because they are the most striking, the most-notable, the most clearly perceived, the most attention-grabbing" (Regelski, 1981, p. 190).

Chapter 2

REVIEW OF RELATED LITERATURE

The research results concerning music listening and repetition are clearly scattered. Studies have used a variety of samples, types of musical material, and methods of experimentation. Although the studies do not show complete agreement, certain trends seem to be evident. In order to examine these trends the research is classified in two categories. The first category will be those studies in which the evidence is in complete support of the theory that repetition brings about an increased pleasant response to music. The second category of literature questions the impact of repetition as a stimulus to raise or lower the degree of pleasantness.

Mull (1940) played obscure piano pieces by Bach, Chopin, and Brahms to 30 undergraduate musicians. Each piece, one per composer, was played three times in succession, and listeners reported "direct aesthetic responses" by raising their hands at "high spots." With repeated hearings, the length of the high spots increased. This result appeared to provide evidence supporting the theory that repetitive listening increases the pleasant response.

Nine undergraduate psychology students were the subjects for Krugman's (1943) research. The students were

chosen for their extreme preference for "swing" music and dislike for classical music, others for their preferences for classical music, and the rest for their indifference to all types of music. The selections of classical and "swing" music were played once a week for 8 weeks to the nine subjects. Shifts in the direction of greater pleasantness preponderated over those in the direction of unpleasantness. A questionnaire on music preferences administered before and after the experiment supported Krugman's conclusion that "the positive affective shift can be produced by sheer repetition of the musical experience regardless of the classical or nonclassical character of the music" (p. 392).

The results of another repetitive program designed by Bradley (1972) indicated that a 14-week course in contemporary art music brought about a positive change in the expressed preferences of seventh grade students for the selections prescribed for the study. The study seemed to indicate that a program of analytical listening and repetition results in greater preference changes than a program of repeated listening alone. This evidence pointed to the supportive role directed listening seemed to take as a pedagogical tool.

Twenty-four contemporary music compositions were chosen in representative tonal, polytonal, atonal, and

electronic styles for Bradley's study. Although all compositions were heard on both pretest and posttest, only half were used as study selections. The other half were designated transfer selections. Both study and transfer classifications included four compositions of each style. The seventh grade classes were randomly assigned to experimental group 1, experimental group 2, or the control group. Experimental group 1 (501 students) was to receive special training and experience in listening analytically to each composition in the study group. Classes in group 2 (319 students) were to listen three times to the prescribed music without any specific training by the classroom teacher. Familiarity with the music was to be gained only through repetition. The control group classes were to record their musical preferences initially as a pretest, and at the completion of the study as a posttest, without any exposure to the listening program. A Music Preference Inventory was developed for use as an instrument to measure the expressed musical preferences of students for contemporary art music.

The following hypotheses were tested in Bradley's research:

1. A selected program using contemporary art music can be designed and taught to seventh graders assigned

to experimental group 1, that will positively influence their expressed musical preferences towards this music.

2. A program limited to repeated listening experiences in contemporary art music without formal instruction will result in no significant changes in the expressed musical preferences of the seventh graders assigned to group 2.

3. A program of musical experiences excluding exposure to contemporary art music for seventh graders assigned to the control group will result in no significant changes in the students' expressed preferences for this music.

4. The preference score gains of experimental group 1 will differ significantly from those of experimental group 2 and the control group (Bradley, 1972, p. 346).

The results of Bradley's (1972) study supported hypotheses 1, 3, and 4. Since repeated listening alone resulted in significant changes in the expressed musical preferences, hypothesis 2 was rejected.

Getz (1966) also conducted a repetitive listening study utilizing seventh graders as subjects. This study was designed to describe the effects that familiarity, based on repetition of previously unfamiliar serious musical selections, has on the degree of musical preference of seventh grade children. Forty excerpts of recorded string

ensemble music were selected according to criteria formulated by the researcher. The 339 seventh grade students listened to the 40 selections during a 4-week preliminary period. Each composition was rated on a preference scale ranging from 1 (low) to 9 (high). A Constant Set made up of five compositions representing the range of total subject preferences was chosen from the original 40 selections. These compositions were played to determine any changes in preference in the 10-week repetition listening experiment which followed the preliminary hearings. The preference ratings of the subjects involved in the study were tabulated for each weekly hearing. The highest scores occurred in the sixth to eighth repeated hearings with the exception of the fifth Constant which had identical scores in the third and sixth weeks. In each case preference scores remained higher after the 10th week of repetition than at the initial hearings. Getz concluded that the subjects' preference for string ensemble excerpts increased over 10 weeks as a result of familiarity through repetition.

Excerpts of Pakistani folk music were used as stimuli for research conducted by Heingartner and Hall (1974). Two experiments were performed for the purpose of learning whether a positive relationship existed between frequency of exposure and affect. In the first experiment, 96 college

students listened to eight different 30-second excerpts of Pakistani music which were presented at four frequencies of exposure--1, 2, 6, and 8. A significant exposure effect was found to exist. In the second experiment, 56 fourth graders heard the same musical stimuli, and a positive relationship between exposure frequency and enjoyment also resulted. The results of these experiments suggest that a positive relationship may exist between frequency of exposure and affect, at least up to a frequency of eight exposures.

The remaining literature to be reviewed offers some evidence that repetition may not guarantee a positive affective response. Some researchers have found that given certain conditions, the repetition of a stimulus might either raise or lower the degree of pleasantness. The researchers in this group include Gilliland and Moore (1924), Downey and Knapp (1927), Verveer et al. (1934), Hornyak (1966), and Washburn, Child and Abel (1927).

In Hornyak's (1966) study, 1300 elementary, junior high, and high school students attended concerts with four woodwind quintets by contemporary American composers. Tapes of the music were played in advance as an attempt to familiarize the students with the less traditional music. Familiarity increased the positive responses of elementary students to the contemporary compositions, but

it made no difference for the junior high pupils. A less positive response was elicited by the high school students.

These findings conflict with the results of Bradley's (1972) investigation. He reported a positive change in the expressed preferences of seventh grade students for contemporary art music. Hornyak's (1966) study suggested that repetition becomes less effective as a pedagogical tool with advancing grade levels.

Downey and Knapp (1927) asked college students to listen to a musical program of nine compositions representing a variety of styles. The students listened to these programs at weekly intervals for 5 weeks. The researchers reported that all pieces of music except one became better liked at the close of the session. The general conclusion was that repetition within the limits of the experiment contributed to an increase in the pleasantness of listening, and that relatively, the more subtle or aesthetic compositions gained the most by repetition (p. 229). The researchers suggested that the experiment be carried out on musically cultured persons to discover how similar conditions affect them. Familiarity may be considered as a factor in the development of music appreciation.

The type of musical material appeared to affect the results of an earlier study by Gilliland and Moore (1924).

Jazz and classical records were played once a week for 25 weeks to a group of college undergraduates. The responses were recorded as estimates of the subjects' enjoyment of the music, of motor innervation, and of facial expression. The researchers found increased liking for the classical music, but very little change with jazz as the selections were repeated. This evidence indicated that repetition may be decidedly more favorable to classical selections than jazz selections.

Jazz selections were also used in later research by Verveer et al. (1934). Undergraduate students in psychology listened to two jazz compositions and then rated them on a scale of preference from unpleasantness to pleasantness. The results indicated a marked negative shift for jazz in the course of eight repetitions in one day. One week later the original value was regained but again fell rapidly with eight repetitions.

The researchers concluded that "(1) both selections indicate a change in affective value for a small number of repetitions up to an affective peak; that (2) following the affective peak, pleasantness diminishes progressively with further repetition, and (3) there is a tendency for the pleasantness of a selection to increase after a period of rest" (Verveer et al., 1934, p. 132). These conclusions suggested that pleasantness increased as the music became

more familiar. The response reached a peak at some moderate level of familiarity, and then declined with further exposure. This effect may explain the unpleasantness of a once popular tune after too extensive repetition.

The results of research by Washburn et al. (1927) also indicated that repetition may lower the pleasant response in the case of popular music. For more serious music, repetition was found to raise the pleasant response. Similar results were recorded by Gilliland and Moore (1924), Downey and Knapp (1927), and Verveer et al. (1934).

Washburn et al. (1927) selected eight compositions from various types of orchestral works which were considered severely-classical, serious-popular-classical, easy-popular-classical, and popular. The listeners (female college students) heard a section of each composition 5 times in succession and recorded the pleasantness of each selection on a scale of 1 to 5.

The researchers concluded that repetition of popular music may reach the peak of pleasantness at an early performance. Later performances seemed to elicit the greatest amount of pleasure for serious-classical music. The reasoning supporting this conclusion was that most classical music required greater attention and had a

greater variety of stimulus functions (such as instrumentation, harmony, melody, and form).

In summary, the research suggests that the repeated hearing of musical selections is an important factor in listening. The following trends seem to be evident in the research:

1. Classical and serious music tend to gain more in pleasantness than do popular works.

2. Popular music tends to reach a peak of pleasantness at an early repetition, whereas classical selections reach their maximum with later performances.

3. The complexity of the music being heard may determine the acceleration or delay of the optimum response.

4. Fatigue may play a part in these studies. It is probable that the fatigue factor would be reduced if the repetitions were spread over weekly, monthly, or even longer periods of time.

5. Emphasis might best be placed on the teaching of musical concepts during the listening lesson, since it was demonstrated that awareness of these concepts resulted in more responsive students.

It appears that repetitive listening might be considered as a useful pedagogical tool in music education. Several shortcomings, however, do exist in the research

reviewed. Many researchers employed music of Western composers, including Krugman (1943), Getz (1966), Gilliland and Moore (1924), and Washburn et al. (1927). Some subjects, therefore, may have been exposed to at least some of the music prior to the experiment. The degree of familiarity with the stimulus material exists as an uncontrolled variable. The length of the selection was usually not controlled. The duration and the spacing of the repetitions may affect the fatigue factor during repetitive listening. Except for the studies by Hornyak (1966), and Heingartner and Hall (1974), the research is void of elementary school children as subjects. The present research aims to test the function of repetition in the enjoyment response of grade school children.

Chapter 3

METHODS

It was the intent of this study to investigate how repetition affects musical enjoyment for children in grades 1 through 6. The additional variable of directed listening was also examined. The study was conducted during a 4-week period in January, 1986.

The Sample

It was determined that the 194 students in grades 1 through 6 at Sacred Heart School in Waterloo, Iowa would participate in the study. The students in this mid-western school were representative of white, middle-class families.

The research was conducted with intact general music classes which were heterogeneously grouped with respect to age, educational background, musical experience, and sex. The grade levels were paired for music instruction with three sections each of first and second graders, third and fourth graders, and fifth and sixth graders. Three treatments were assigned to Sections A, B, and C from each graded unit in a random fashion. Although 194 students participated in some portion of the experiment, 61 subjects were eliminated from data analysis because of absenteeism. The total number of participants and the number assigned to each treatment are given in Table 1.

Table 1

Number of Subjects Assigned to Treatments Within Each Graded Unit

	Treatment			
Grade	1	2	3	Total
1-2	17	16	20	53
3-4	17	7	13	37
5-6	16	10	17	43
Total	50	33	50	133

Note. The numbers indicate only those subjects from which responses were recorded for data analysis.

Aptitude scores were obtained for each section of subjects in October of 1986 using Gordon's Primary Measures of Music Audiation (PMMA) for grades 1 and 2, and Gordon's Musical Aptitude Profile (MAP) for grades 3 through 6. The MAP composite percentile rank for the entire population of grades 3 through 6 was 44.68. Students did not differ significantly when composite scores were compared among treatment groups. Further, when scores were subjected to an analysis of variance by treatment, no significant

differences ($p < .05$) were found among the tonal, rhythmic, sensitivity, or composite percentile ranks (see Table 2).

Table 2

Mean Aptitude Scores of Students in Grades 3 Through 6 as a Function of Treatment

	Mean Scores			
Treatment	Tonal	Rhythmic	Sensitivity	Composite
1 (Section A)	49.02	53.91	46.67	50.76
2 (Section B)	44.84	38.44	41.04	39.72
3 (Section C)	36.00	44.14	44.29	41.02
p	0.452	0.431	0.350	0.467

Note. $p < .05$.

The PMMA composite percentile rank for the entire population of grades 1 and 2 was 59.38. An analysis of variance among scores according to treatment groups indicated significant differences ($p < .05$) among the tonal and rhythmic percentile ranks as well as the composite percentile rank. An investigation of the mean tonal, rhythmic, and composite scores for each treatment indicated that those students in Section B of the first and second

grade class possessed a significantly higher aptitude. This section was randomly assigned to Treatment 2 in the study (see Table 3).

Table 3

Mean Aptitude Scores of Students in Grades 1 and 2 as a Function of Treatment

	Mean Scores		
Treatment	Tonal	Rhythmic	Composite
1 (Section A)	36.89	54.11	45.47
2 (Section B)	63.32	78.16	70.24
3 (Section C)	50.00	61.84	59.08
p	.0128*	.0031*	.0059*

Note. *$p < .05$.

Materials Used

It was essential to the design of the study that the music selected for the listening experience be the same composition for each graded unit. This allowed the stimulus variable to be held constant for each treatment

when comparing grade levels. Criteria for the selection of this composition had to be formulated. The following guidelines were set:

1. Use of a work unfamiliar to the subjects, determined by investigating the students' previous in-school listening experiences.

2. Choice of a uniform medium in order to avoid bias on the part of the subject regarding instrumental or vocal timbre.

3. Concealment of the name of the composer and composition in order not to elicit prejudice.

4. Relatively short in duration (approximately 2 minutes) in order to accommodate attention spans of subjects in grades 1 through 6.

5. Presence of attensive qualities within the composition in order to facilitate directed listening.

The musical example selected according to the criteria formulated was Handel's "Menuet II" from the Royal Fireworks Music. The recording used was from the Adventures in Music listening series, Grade 3, Volume 2. A Sanyo compact stereo unit was used in the music classroom to play the recording during the listening experiences.

The "Menuet II" had not been used at Sacred Heart School for any previous listening experiences for at least 7 years prior to 1986. The tone color is varied in that

each orchestral family is featured in the composition. The duration of the selection is 2 minutes and 15 seconds. A variety of attensive qualities also exist for directed listening. These include triple meter, dynamic changes, rhythm patterns, major tonality, AABB form, sequencing of melody, and tone color variety.

The measurement instrument used to record the enjoyment response was designed with elementary student reading abilities and attention span in mind. Each student received a response form (see Appendix A) following each presentation of the selected composition. The teacher read the same directions to each class after each listening experience. The subjects were asked to circle either a "yes," "no," or "?" response on their form after each of two questions read by the teacher. The question mark indicated that the student was not sure, or could not make up his or her mind. The questions were asked in the following order:

1. "Do you like this music?"
2. "Would you like to hear this music again?"

Research Design

The basic research design employed three treatments which were planned as follows:

Treatment 1. The selected composition was presented with directed listening instruction once weekly over a 4-week period to Section A from each unit of students. A total of four directed presentations were made.

Treatment 2. The selected composition was presented without directed instruction once weekly over a 4-week period to Section B from each unit of students. A total of four non-directed presentations were made.

Treatment 3. The selected composition was presented with directed instruction during week 4 to Section C from each unit of students. The directed instruction paralleled that of Treatment 1 for all 4 weeks. The composition, however, was not heard until week 4, and was heard only once.

The investigation was designed to be carried out during the regular music instruction schedule in which each section of students was scheduled to meet for three ½ hour classes each week. The instruction for each treatment was conducted by the researcher who was the music instructor at Sacred Heart School.

The directed listening lessons met Regelski's (1981) four requirements listed in Chapter 1. A different attensive quality was selected for each week of listening instruction. The qualities chosen from Handel's "Menuet II" were presented in the following order: (a) week 1,

meter; (b) week 2, dynamics; (c) week 3, tone color; and (d) week 4, form.

An enjoyment response was recorded for each subject after each listening experience, using the measurement instrument defined earlier in this chapter.

Data Analysis

The data were collected by tabulating the number of "yes" and "no" responses during each week for each graded unit as a function of treatment. The question mark responses were eliminated from the data collected, since these responses indicated that the student may be indifferent or confused. A numerical value of 1 was assigned to each "yes" response, and a value of 2 to each "no" response such that an Analysis of Variance could handle statistical treatment. The analysis was done on a Harris H800 mainframe computer which had available the SPSS-X statistical software package. A .05 significance level of confidence was used for all testing, as recommended by Terry Ward, Research Analyst, Academic Computing Services, the University of Northern Iowa.

Chapter 4

RESULTS

The purpose of the present study was to determine how repetition may affect musical enjoyment for children in grades 1 through 6. Two hypotheses were formulated. Hypothesis 1 stated that elementary school age children will experience no change in musical enjoyment after repeated directed listenings. Hypothesis 2 stated that musical enjoyment for elementary school age children will be unaffected by directed listening.

Three treatments were designed to test the hypotheses. Treatment 1 presented the selected composition with directed instruction once weekly over a 4-week period. Treatment 2 presented the composition without directed instruction once weekly over a 4-week period. Treatment 3 presented the composition with directed instruction during week 4 only. Each subject responded to two questions after each listening presentation. The questions asked were: (1) "Do you like this music?" and (2) "Would you like to hear this music again?" The "yes" and "no" responses were tabulated for each student.

This chapter reports the data obtained in the study. Included are frequency counts of the total percentage of "yes" responses within each grade level as a function of treatment, and the results of the analysis of variance

which measured whether any significant changes occurred among the treatments.

Table 4 presents the total percentage of "yes" responses to question 1 ("Do you like this music?") within each grade level as a function of treatment. A frequency analysis of these data revealed that the percentage of positive responses decreases as the grade level increases for both Treatment 1 (repetition with directed listening) and Treatment 2 (repetition with non-directed listening). This does not follow for Treatment 3 (directed listening without repetition), as grades 5 and 6 show a greater percentage of positive responses than grades 3 and 4.

Treatment 2 (repetition with non-directed listening) shows the highest percentage of "yes" responses to the question "Do you like this music?" for grades 1 through 4. For grades 5 and 6 the highest percentage of positive responses (56.3% of the subjects) occurred in Treatment 3 in response to the same question. This percentage is the highest recorded for grades 5 and 6 in response to both questions.

Table 5 presents the total percentage of "yes" responses to question 2 ("Would you like to hear this music again?") within each grade level as a function of treatment. A frequency analysis of these data reveals that the percentage of "yes" responses decreases as the grade level

increases for both Treatment 1 (repetition with directed listening) and Treatment 2 (repetition with non-directed listening). This does not follow for Treatment 3 (directed listening without repetition), as grades 5 and 6 show a greater percentage of positive responses than grades 3 and 4.

Table 4

Total Percentage of "Yes" Responses to Question 1* Reported as a Function of Treatment

	Treatment		
Grade	1	2	3
1-2	89.1	93.3	80.0
3-4	57.1	64.0	50.0
5-6	36.4	40.6	56.3

Note. *Question 1: "Do you like this music?"

Treatment 2 (repetition with non-directed listening) shows the highest percentage of "yes" responses to question 2 ("Would you like to hear this music again?") for grades 1 through 4. For grades 5 and 6 the highest percentage of positive responses (33.3% of the subjects) occurred in

Treatment 1 (repetition with directed instruction) in response to question 2. A sharp decline to 9.1% of "yes" responses to question 2 occurs for grades 3 and 4 during Treatment 3 (directed listening without repetition).

Table 5

Total Percentage of "Yes" Responses to Question 2* Reported as a Function of Treatment

	Treatment		
Grade	1	2	3
1-2	50.8	65.5	63.2
3-4	47.6	63.0	9.1
5-6	33.3	27.8	25.0

Note. *Question 2: "Would you like to hear this music again?"

An analysis of variance examined the relationships among these data. Group responses were compared over 4 weeks by grade level. The differences in response to question 1 ("Do you like this music?") were not significant (see Table 6). Table 7 reveals differences in response to question 2 ("Would you like to hear this music again?").

Significant differences in responses occurred during week 4 within grades 3 and 4. The significance level is shown to be .0430.

Table 6

Levels of Significance for Each Week of Listening Within Grades--Question 1*

	Grade		
Week	1-2	3-4	5-6
1	- **	.9683	.6450
2	.5428	.7507	-
3	.9449	.3398	.6479
4	.5175	.7959	.5695

Note. *Question 1: "Do you like this music?"

**No significance level can be calculated due to data limitations.

$p < .05$.

Further analysis of the data by weeks within each treatment for each grade level was necessary for closer observations of change. The percentage of "yes" responses to question 1 ("Do you like this music?") for each week of

instruction is given in Table 8. Week 1 appears to be the peak week within Treatment 1 (repetition with directed listening) and Treatment 2 (repetition with non-directed listening) during which 100% of the subjects responded "yes" for grades 1 and 2 in response to question 1. Positive responses to the question "Do you like this music?" are consistently high for grades 1 and 2 during each week of instruction regardless of treatment.

Table 7

Levels of Significance for Each Week of Listening Within Grades--Question 2*

	Grade		
Week	1-2	3-4	5-6
1	.1575	.8673	.5121
2	.6540	.3401	.6827
3	.1413	.3401	.2513
4	.3932	.0430**	.5566

Note. *Question 2: "Would you like to hear this music again?"

**$p < .05$.

Treatment 2 (repetition with non-directed listening) for grades 3 and 4 shows a peak in "yes" responses occurring during week 3 (80% of the subjects) in response to question 1 ("Do you like this music?"). Treatment 2 also shows an increase in "yes" responses to question 1 during week 4 in comparison with week 1. Treatment 3 (directed listening without repetition) shows the smallest percentage for grades 3 and 4 (50% of the subjects) in response to question 1.

Table 8

Percentage of "Yes" Responses to Question 1* for Each Week Within Treatments

	Treatment (by Grade)								
Week	T1			T2			T3		
	1-2	3-4	5-6	1-2	3-4	5-6	1-2	3-4	5-6
1	100.0	56.3	40.0	100.0	57.1	50.0			
2	86.7	64.3	18.2	93.3	57.1	42.9			
3	87.5	56.3	42.9	86.7	80.0	33.3			
4	81.3	52.9	40.0	93.3	66.7	37.5	80.0	50.0	56.3

Note. *Question 1: "Do you like this music?"

The percentage of "yes" responses to the question "Do you like this music?" by the subjects in grades 5 and 6 is consistently lower than 50% for each week within treatments. The exceptions are 50% of the subjects responding "yes" during week 1 of Treatment 2 (repetition with non-directed listening), and 56.3% of the subjects responding "yes" during Treatment 3 (directed listening without repetition).

The percentage of "yes" responses to question 2 ("Would you like to hear this music again?") for each week of instruction is given in Table 9. The higher percentages of positive responses to question 2 occur only during weeks 1 and 3 within Treatment 2 (repetition with non-directed listening) for grades 1 and 2.

Treatment 2 for grades 3 and 4 shows a peak in "yes" responses occurring during weeks 2 and 3 (71.4% of the subjects) in response to the question "Would you like to hear this music again?" Treatment 2 also shows an increase in "yes" responses to question 2 during week 4 in comparison with week 1. Treatment 3 (directed listening without repetition) shows the smallest percentage for grades 3 and 4 (9.1% of the subjects) in response to question 2. The percentage of "yes" responses to question 2 ("Would you like to hear this music again?") by the subjects in grades 5 and 6 is consistently lower than 50% for each week within treatments.

Table 9

Percentage of "Yes" Responses to Question 2* for Each Week Within Treatments

	Treatment (by Grade)								
Week	T1			T2			T3		
	1-2	3-4	5-6	1-2	3-4	5-6	1-2	3-4	5-6
1	56.3	46.7	30.8	80.0	42.9	44.4			
2	56.3	50.0	15.4	64.3	71.4	22.2			
3	46.2	50.0	46.2	75.0	71.4	22.2			
4	42.9	43.8	41.7	42.9	66.7	22.2	63.2	9.1	25.0

Note. *Question 2: "Would you like to hear this music again?"

When comparing question 1 ("Do you like this music?") and question 2 ("Would you like to hear this music again?") for differences in the percentage of positive responses within grade levels during the 4 weeks of instruction, the biggest difference occurs in grades 1 and 2. The percentages are consistently lower for question 2 in comparison with question 1.

Although the data were not statistically significant to reject the null hypotheses, various implications may be drawn from the results outlined in this chapter.

Chapter 5

DISCUSSION

A music educator's task is to help students become intelligent listeners so they can enjoy their experiences with music. What is a legitimate and successful way to have students enjoy a piece of music at the same time they are learning more about it? One answer may be repeated exposure to music during classroom contact. It may be important to consider whether it would be better to teach the many elements of music while making repeated use of fewer recordings. To be sure, the relationship between liking a piece of music and understanding its composition is not always apparent. One suggested strategy may be to give students more knowledge about the music before each hearing through directed listening procedures.

The purpose of this study was to determine how repetition affects musical enjoyment for children in grades 1 through 6. The experimental procedure of the study failed to produce statistically significant shifts in an enjoyment response. The possibility must be considered that within the limits of this experimental design, repetition does not foster shifts in the musical enjoyment of elementary school age children. The data presented in Chapter 4 tended to support the hypothesis that elementary school age children will experience no change in musical enjoyment after

repeated directed listenings. The hypothesis that musical enjoyment for elementary school age children will be unaffected by directed listening was also accepted. The results did not verify previous research studies by Bradley (1972), Getz (1966), Heingartner and Hall (1974), Hornyak (1966), Mull (1940), Krugman (1943), Gilliland and Moore (1924), Downey and Knapp (1927), and Verveer et al. (1934). These reported studies indicated the importance of familiarity with music through repetition. However, several implications, which may be useful to music educators, can be drawn.

It has been noted that for Treatment 1 (repetition with directed listening) and Treatment 2 (repetition with non-directed listening) the percentage of "yes" responses decreased as the grade level increased in response to both questions ("Do you like this music?" and "Would you like to hear this music again?"). This decreasing interest in serious music with advancing grade level has also been noted in studies by Greer, Dorow, and Hanser (1973) and Greer, Dorow, Wachhaus, and White (1973).

Colwell (1965) offered an explanation for this observation. He reasoned that "children in the first four grades respond well to the experience of listening because the mere sensation of tone is pleasing and excites a pleasurable reaction in the listener. Beyond this age

level, however, they become aware of many musical sounds which please them but which are not condoned in the classroom, and so their attitude or liking for the listening experience begins to decrease" (p. 18).

These observations tend to support the recommendations to expose children to all kinds of music at the earliest possible time. The question is whether repetition of a limited number of selections would be as beneficial as exposure to many selections throughout the school year for children in the lower elementary grades. This approach builds on the child's natural interest and enjoyment of music.

The results also indicated that when comparing questions 1 and 2 during the 4 weeks of instruction, the percentages were consistently lower for question 2 ("Would you like to hear this music again?") in comparison with question 1 ("Do you like this music?"). The largest differences existed within grades 1 and 2. This observation indicated that many children in the lower grade levels may enjoy a musical composition but may not choose to hear it again. Once again the mere sensation of sound may be pleasurable, and the repetition of a limited number of compositions may inhibit the child's natural interest.

It must also be noted that the effects of directed listening incorporated in Treatment 1 (repetition with

directed listening) and Treatment 3 (directed listening without repetition) did not influence whether the student would like to hear the music again. The highest percentages for question 2 ("Would you like to hear this music again?") occur within Treatment 2 (repetition with non-directed listening) for grades 1 and 2. The results of Treatment 2 have indicated levels close to significance for these data. Since the peak weeks during the treatment were weeks 1 and 3, repetition did not seem to be a factor. It must be remembered, however, that the students in grades 1 and 2 who participated in Treatment 2 (repetition with non-directed listening) were of significantly higher aptitude. This factor may possibly be related to the higher percentages of positive responses to question 2 ("Would you like to hear this music again?") at this grade level.

Several other observations of the data involving Treatment 2 (repetition with non-directed listening) were noted in Chapter 4. Treatment 2 elicited the highest percentages of "yes" responses to both questions for grades 1 through 4. Although this was not a significant difference, it may suggest that directed listening was not a necessary pedagogical tool for increasing an enjoyment response in the lower grades. Directed listening may possibly lead to more cognitive than affective changes in the lower grade levels.

The "yes" responses within Treatment 2 (repetition with non-directed listening) for grades 3 and 4 increased when comparing week 4 with week 1 for both questions. Peak levels were noted as occurring during week 3. Although this change is not statistically significant, these data suggested the need for further study into the effects of repetition for those students in grades 3 and 4. These observations were not noted among students in grades 1 and 2, but did emerge during Treatment 1 (repetition with directed instruction) in response to both questions for grades 5 and 6. The implications for these results may be attributed to growth and developmental stages at this period. The third and fourth grade level has often been labeled by music researchers as pivotal in music development.

Petzold's (1969) research supports the hypothesis that age (grade level) is a significant factor in the development of auditory perception. He reported that auditory perception reached a plateau no later than grade 3 (p. 85). This implied that the music program must continually provide the child with more challenging musical tasks so that obvious changes can take place in the upper grades. Piaget's stages of cognitive development also indicated a pivotal time occurring between the ages of 7 and 8 leading into third grade. The child's thinking begins to

stabilize in the sense that perceptual schemes become organized into logical systems such as classifications, ordering, counting, and others. These were called "concrete operations" (Nerbovig & Klausmeier, 1974, p. 228), the thought processes used in the learning of musical concepts. The mental processes required for such operations are close to those used for successful listening in more complex settings. Children may be asked to remember ("conserve") a musical element such as a melodic or rhythmic pattern and compare this element to another musical phrase which may or may not contain the element. The musical concepts that are acquired during first and second grade become more important as the child moves through the elementary years. These developmental stages may help explain the possibility that repetition is more effective in eliciting a positive response during listening experiences for third and fourth graders, than for first and second graders.

The effects of Treatment 3 (directed listening without repetition) on those students in grades 3 and 4 also support previous observations for this grade level. The lowest percentages of positive responses to both questions occurred during this treatment for students in grades 3 and 4. The 9.1% of "yes" responses to question 2 ("Would you like to hear this music again?") was significantly

lower. These data also indicated the possibility of repetition becoming a useful pedagogical tool when planning listening lessons for students in grades 3 and 4. Children in this age group may now be able to make musical comparisons and classifications as music is repeated due to the development of more sophisticated mental processes.

Comparisons of "yes" responses between treatment for grades 5 and 6 showed that directed listening without repetition appeared to elicit the highest percentage of positive responses to question 1 ("Do you like this music?"), and repetition with directed listening appeared to elicit the highest percentage of positive responses to question 2 ("Would you like to hear this music again?"). Both treatments utilized directed listening for instruction. A decline in positive responses to both questions can be seen for Treatment 2 (repetition with non-directed listening) during the 4 weeks of instruction. Increases in positive responses to both questions, although slight, were recorded for Treatment 1 (repetition with directed listening).

These observations lend credence to recommendations for directed listening instruction for students in grades 5 and 6. Kingsley's (1946) assertion may apply to students in grades 5 and 6. He believed that "what one enjoys is determined in a large measure by training and experience.

The attitude of appreciation and enjoyment is like other activities, developed through learning" (p. 426). Placing an emphasis on musical concepts during the listening lesson may result in more interested and responsive students. Lacking training in listening, pupils in the upper grades become attracted to the easily understood sounds of popular music. Different types of listening examples need to be tested to verify this hypothesis.

Music educators are faced with a tremendous task in teaching toward the development of musical enjoyment through listening to many kinds of music. Listening as part of the school program should be definitely planned as a means of cultivating the appreciation of music for life-long learning. The teaching strategies may vary, however, according to grade level. Within the limits of this research, the following implications can be posed:

1. Children in grades 1 and 2 may benefit more from exposure to many musical selections throughout the school year rather than repetition of a few selected compositions.

2. Directed listening may not be an effective pedagogical tool for promoting enjoyment of music in grades 1 through 4.

3. Repetition of musical selections may become an important factor in providing musical enjoyment when presenting listening lessons to students in grades 3 and 4.

4. Directed listening may be an important variable to consider for increasing the interest and responsiveness of students in grades 5 and 6 to serious music.

The degree of enjoyment may also be influenced by forces in the environment. These forces may include a student's family, peer groups, teachers, and other authority figures. An individual's mood at the time of the listening as well as the societal forces listed may influence the probability of a particular piece of music being chosen in the future. In this research, no attempt was made to control these factors, however, they undoubtedly affect the listening process.

Other recommendations for further study include the following investigations:

1. A study to determine the effects of musical enjoyment as a function of repetition using a larger population.

2. A study to determine the effects of musical enjoyment as a function of repetition using more than one musical selection.

3. A focused study to analyze whether directed listening leads to more cognitive than affective changes in the lower elementary grade levels.

4. A longitudinal study in which exposure to many musical selections for students in grades 1 and 2 cultivate

attitudes that predispose them toward appreciative responses in later grades.

5. A study to determine the correlation existing between musical aptitude and musical preferences of lower elementary students.

6. A survey to reveal whether childrens attitudes and values regarding music are affected by contradictory musical influences emanating from adults, peers, and from radio, television, and recordings.

In summary, the goal of music education is not to persuade students to prefer any type of music over any other, but help them learn to make sensitive choices based upon musical knowledge and skill in listening. Nye and Nye (1985) suggest that an "intellectually sound position for a teacher to take is one that attempts to judge 'good' music in accordance with how well it performs its function, and to operate in a climate of openness that admits the exploration of every type of music to attempt to find out what it is used for, how it is constructed, what values are reflected in it, and how good it is in its category" (p. 116).

Thus, music education must concern itself with listening instruction that results in some degree of positive response to music--that is personal enjoyment. This education involves facilitating the likelihood that

students will now and in their adult lives continue to seek musical experiences and find aesthetic satisfaction in so doing. Such a goal assumes that students are finding satisfaction in their musical involvement and desire to hear more of this kind of music. The realization of these outcomes presents a considerable challenge to music educators.

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Appendix A

NAME _____

1. YES NO ?

2. YES NO ?