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THE EFFECT OF TWO INSTRUCTIONAL APPROACHES  
ON FOURTH-GRADE STUDENTS' PREFERENCES  
FOR INDIGENOUS FOLK MUSIC  
OF GHANA

by

Constance L. McKoy

A Dissertation Submitted to  
the Faculty of The Graduate School at  
The University of North Carolina at Greensboro  
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of the Requirements for the Degree  
Doctor of Philosophy

Greensboro  
1998

Approved by

  
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APPROVAL PAGE

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The purpose of the study was to investigate the effect of an Orff-Schulwerk-based and a traditional instructional approach on fourth-grade students' preferences for an untaught selection of indigenous folk music of Ghana. The effects of race and gender on preferences for this music style also were examined. Secondary research focuses included an examination of relationships between verbally-reported preference, and both verbally-reported behavioral intention and verbally-reported listening frequency for indigenous Ghanaian folk, Western European classical, and current popular music styles.

Subjects were students in two intact fourth-grade classes in a North Carolina public elementary school ( $n = 39$ ). Each intact class was assigned randomly to receive music instruction based on Orff-Schulwerk pedagogy ( $n = 18$ ), or instruction predicated on traditional methodologies ( $n = 21$ ). The researcher instructed both treatment groups. Verbal music preference was determined via a preference inventory consisting of five bi-polar semantic differential scales with descriptive word pairs anchoring seven-point continua.

A three-way ANOVA and ANCOVA, oneway ANOVAs,  $t$  tests for independent samples, and Pearson Product-Moment correlations were used to analyze music preference data. An alpha level of .05 was established for all statistical and inferential analyses.

Results of the study revealed no significant main effect of instructional treatment, race, and gender on the dependent variable. A significant two-way interaction effect was found, however, for treatment and race. Correlations between preference and both behavioral intention, and listening frequency were significant across the three music

styles featured in the preference inventory. Behavioral intention was more closely related to music preference than listening frequency except in the case of popular music. The relationships between preference and both behavioral intention and listening frequency were strong and significant for the popular music style.

The following conclusions were drawn from the results of the study: (a) music educators should be cognizant of the influence of race on children's music preferences. (b) children's music preference decisions for styles other than popular music may be influenced by factors other than listening frequency, and (c) verbally-reported intention to purchase a recording of a specific music style is strongly associated with verbally-reported preference for that style, and the inclusion of behavioral intention items can strengthen the accuracy of verbal self-report scales. Avenues to providing authentic world music experiences for students in the general music classroom should continue to be explored for the benefit of teachers and learners.

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## CHAPTER I

### INTRODUCTION

#### **Overview and Rationale for the Study**

Throughout the past three decades, recognition of the need to assist students in developing positive attitudes toward world music has grown among music educators in the United States. A foundation of this awareness and the genesis of a formal commitment to include non-Western European music in music education curricula may be traced to the 1967 Tanglewood Symposium. The declaration resulting from the Symposium asserted, among other resolutions, that music education curricula should contain music of all periods, styles, forms, and cultures (Choate, 1968). In addition to acknowledging the significance of world music, the declaration evolved, in part, from an awareness of the growing cultural diversity in the student populations of public schools in the United States.

Since that time, other events have demonstrated the extent to which the music education profession has attempted to address the issue of world music education. The Wesleyan Symposium (McAllester, 1985) and the Music Educators National Conference Symposium on Multicultural Approaches to Music Education (Anderson, 1991) focused primarily upon a transcultural approach to the definition and function of music with the objective of seeking information from world-wide music practice and thought. The publication of three special issues of the *Music Educators Journal* (Bessom, 1972; Blakeslee, 1992; Taylor, 1983) also reflected the burgeoning interest in multicultural music. In 1994, the charge of the Tanglewood Declaration was reiterated when nine voluntary national standards for education in music for grades kindergarten through

twelve were developed by the National Committee for Standards in the Arts: the ninth standard specified that students should have an understanding of music as related to history and culture (Music Educators National Conference, 1994). The importance of incorporating the study of world music in music education curricula at all levels has become an accepted position in current discourse among leaders in the field of music education. The answer to the question, however, of how best to accomplish this goal has not been as easily determined.

When considering strategies for achieving effective multicultural music instruction, the music education profession is confronted with several unresolved issues. Among these issues is the concern for maintaining cultural authenticity in instructional presentation and performance of world music. Cultural authenticity in this sense is grounded in Nettl's (1992) premise that understanding the way in which a culture teaches its music is an essential component in understanding the nature and character of the music. Schwadron (1984) has observed numerous practical difficulties associated with multicultural music teaching strategies:

The idealistic hope is that by searching out value systems in music cultures throughout the world, music education will assume an inclusively valuable humanistic role. . . . But this lofty goal is beset with other unique sub-problems: for example, the availability of native instruments, informants and performers; issues of authenticity and compromise; tuning and scalar differences; national and political attitudes, place in the shrinking K-12 curriculum; teacher preparation; and, not the least, the musical maturity of children. (p. 95)

Tait (1972) views the reproduction of world music in general music classrooms as a valid endeavor, one that emphasizes music performance as a means to develop "a deeper understanding of process rather than an attempt to produce an exemplary product" (p. 87). Reeder-Lundquist (1985) also has addressed the issue of authenticity, viewing it

as an ethical consideration pertaining not only to the sonic musical experience, but also to the actual teaching and learning process.

Because such music experiences are outside the cultural context within which they normally appear, which may depend upon the integration of art with other life experience, it is believed that great care must be taken to select those experiences that will not be crippled or distorted beyond any recognition by the fact that they are taking place in an educational institution. (p. 51)

Various instructional strategies for teaching world music have been suggested by researchers in music education. Each has its strengths and weaknesses as related to authenticity and cultural context. Several examples follow that illustrate this point.

A conceptual approach to music instruction has been suggested by several researchers (Anderson & Campell, 1996; Burton, 1986; Gamble, 1986). In this approach, world music is studied in the context of the manner in which the elements of rhythm, melody, harmony, form, texture, and timbre are used in the music making of various cultures. One difficulty with this approach, as observed by Elliott (1989), is that students and teachers examine the nature of musical concepts as they are employed in world cultures using terms more specifically appropriate for Western European musical traditions and aesthetic value systems than those of non-Western European traditions.

Goodkin (1994) has identified four strategies for organizing instruction in multicultural music: (a) culture study, (b) celebrations, (c) song themes, and (d) instrument classifications. As with the conceptual approach, the extent to which cultural context and authenticity are present in the instructional process differs with each approach.

In the culture study approach, lessons in the music classroom are used to reinforce cultural topics explored in other academic areas. Thus, cultural context is established through the study of the geography, history, dress, food, and customs of a

specific culture in general classrooms, and is extended to music classrooms where students learn songs, dances, games, and instrumental music common to the culture being examined.

The use of celebrations as an organizing factor in the teaching of world music involves identifying sacred and secular holidays from various world cultures in which music and dance are central to the celebratory experience, and including them as part of a music curriculum. This approach represents another instance in which cultural context is an essential component of instruction.

The organization of multicultural music instruction based on song themes occurs in much the same manner as it does in the celebrations approach. The subject matter or theme is chosen, and songs appropriate to the subject or theme are selected and taught, drawing from a variety of world cultures.

Classifying instruments by type was one method whereby ethnomusicologists, such as Hornbostel and Sachs (1961), sought to establish commonalities in music making among cultures of the world. According to Goodkin (1994), in this type of instructional approach, stylistic comparisons may be made across cultures based on the similarities of particular categories of instruments.

Though useful, the aforementioned instructional strategies fall into lower level categories of the following four-tiered hierarchy of approaches to multicultural education delineated in ascending levels by Banks (1994): (a) contribution, (b) additive, (c) transformation, and (d) social action (p. 25). The two lower tiers of the hierarchy of approaches differ from the upper two in that the implementation of the lower tiers requires no change in the framework of a curriculum. Banks describes the contributions approach as one in which "content about ethnic and cultural groups are limited primarily to holidays and celebrations, such as Cinco de Mayo, Asian/Pacific Heritage Week,

African American History Month, and Women's History Week" (p. 24). Banks notes further that the additive approach requires that cultural content, concepts, and themes be appended to the existing curriculum without changing its basic structure, purposes, and characteristics.

The transformation and social action levels of the hierarchy, as described by Banks, involve changes in established assumptions related to what constitutes pertinent instructional content guiding the development of education curricula. These changes include designing curricula which extend understandings of concepts through the inclusion of diverse cultural perspectives, and that provide opportunities for students to "take personal, social, and civic actions related to the concepts, problems, and issues they have studied" (Banks, 1994, p. 27). As applied to music education, this premise suggests not only that the concept of music making as a world-wide phenomenon should inform the design and development of curricula, but that participation in music making based upon knowledge of the various functions of music in world cultures enhances and enriches musical understanding.

Although there is an obvious commitment within the music education profession to explore the possibilities of incorporating world music instruction in general music curricula, the difficulty in resolving issues related to achieving effective multicultural music instruction indicates a definite lack of consensus as to how this goal may be accomplished. This disparity suggests that further research could be helpful not only in reconciling issues associated with curriculum development, but also in developing the philosophical foundations undergirding and informing instructional practice.

### **Implementation of Multicultural Music Instruction**

The nature of the relationship between instructional theory and instructional practice is reflected in research studies conducted to investigate the status of multicultural music education programs in public schools. In a study by Palmer (1975), a critical analysis of world music in elementary and secondary music education was conducted. Through the evaluation of dissertations, master's theses, books, periodicals, and publications written on the subject of world music, Palmer concluded that, in addition to teacher-related problems concerning preservice and inservice preparation of music specialists, there also were problems relating to the authenticity of music materials. Palmer (1992) expanded the discussion of the authenticity issue by questioning the extent to which compromise in cultural authenticity as related to instructional content and strategy is acceptable before the substance of music is lost and no longer representative of the traditions being studied. He conceded that, although varying problems are inherent in adhering to authentic performance models, some level of compromise is necessary in all teaching situations.

Yudkin (1990) examined the type of world music instruction being implemented and sustained in kindergarten through the sixth grade in California's public schools. Rationales were formulated for a study in which effective world music instruction was characterized as requiring consideration for musical structure, its functional context, and an understanding of a culture's aesthetic value systems. Results of the study revealed a cursory approach to the study of world music, evidenced by instruction which was justified "extrinsically" by structuring a curriculum around holidays, and which failed to address matters of authenticity. Yudkin concluded that world music in the California Public Schools generally was taught in a superficial rather than an analytical manner,

with little or no emphasis on the functional context of music, and the specific aesthetic value systems which inform a culture's music-making.

An investigation of the comprehensiveness of instruction in multicultural music in the Michigan Public Elementary Schools was conducted by Robinson (1996). Comprehensiveness was defined as inclusive of multicultural content within a cultural context. An additional objective of the study was to determine the relationship between pre-service training and multicultural classroom practices. Data were gathered via questionnaires, on-site visitations to four schools, and a content analysis of publications produced by the Michigan Department of Education. Based on results of the study, Robinson concluded that the teaching of world music in Michigan was superficial, oversimplified, and inconsistent. The majority of elementary general music teachers surveyed indicated a lack of pre-service training and little familiarity with multicultural instructional materials. Moreover, multicultural music instruction was found to focus on music connected to world holidays and celebrations with little attention given to cultural context or musical authenticity.

An examination of the perceptions of doctoral students in music education, college music education faculty, music supervisors, and public school music teachers regarding multicultural music education and related issues was conducted by Norman (1994). Data were collected via interviews in which various issues related to multicultural music education were discussed, including parameters of multicultural music education, authenticity, availability of curriculum resources, curriculum design, and problems in and responsibility for implementation. Although the majority of participants acknowledged the need for music curricula and instruction to reflect the growing diversity of students in United States music classrooms, Norman reported that

music professionals acknowledged their lack of training in providing multicultural music education.

Moore (1993) conducted an assessment of United States general music teachers' recognition and incorporation of global systems of musical expression into current programs of instruction. Data were accumulated from a questionnaire completed by 300 randomly selected teachers representing six regional divisions of the Music Educators National Conference. Results were positive with regard to respondents' awareness of global music systems, and attitudes toward world music in general music classrooms. Despite the positive consensus among respondents, the principal reason cited for failure to include more world music in general music curricula was insufficient pre- and in-service preparation.

Young (1996) examined 30 elementary and middle school music teachers' attitudes toward multicultural education and how these attitudes were reflected in classroom environments and music instruction. The teachers completed a survey designed to evaluate attitudes, philosophies, and definitions with regard to multicultural education, and ten of the 30 teachers were interviewed personally by the researcher. Although all teachers demonstrated an apparent belief in the value and benefit of multicultural education for children, there were inconsistencies in their responses as related to the definition of multicultural education and uncertainties regarding effective instructional strategies.

Results of the aforementioned studies, and the methodological considerations cited previously suggest several factors critical to the development of effective multicultural music instruction. There is obviously a need to develop instructional approaches that: (a) are effectual in expanding students' preferences for world musics, (b) encourage the development of multiculturalism in music as a component of the

curriculum, rather than as an adjunct to it, (c) are analogous to the transmission procedures and functional contexts of the cultures being studied, and (d) incorporate the aesthetic value systems of the cultures within which the music operates. Researchers have not identified an instructional approach that is singularly effective in addressing these issues in multicultural music instruction. Moreover, at least two widely-used basal textbook music series (Beethoven, Dulce, Campbell, Culp, Davidson, Eisman, McCloud, Moore, Nadon-Gabrion, Palmer, Ravosa, Reilly, Schmid, Scott-Kassner, Sinor, Stauffer, Thomas, 1995; Bond, Davidson, Goetze, Lawrence, Snyder, 1995) feature an eclectic approach founded on the assumption that a variety of experiences will be effective in increasing students' appreciation of and preference for diverse musical styles. In this regard, Campbell (1992) observed that applying classic pedagogical techniques and approaches in world music instruction, such as those proposed by Carl Orff, Zoltan Kodály, and Emile Jaques-Dalcroze, represents "the appropriate balance for achieving the aims of a multicultural music education" (p. 32) in that components of these pedagogies facilitate the incorporation of a variety of world music in general music curricula. As revealed in subsequent discussion, the philosophy of the Orff-Schulwerk pedagogy is a particularly suitable example of this type of application in that it encourages the adaptation of its rules to fit the specific parameters of a culture's music traditions.

### **Orff-Schulwerk Pedagogy and Music of Non-Western European Cultures**

#### **Origins of the Schulwerk**

The Orff-Schulwerk approach stemmed from Carl Orff's early interest in rhythmic education, influenced by the work of music and movement educators, such as Dalcroze, Mary Wigman, and Rudolf Von Laban, who had established schools for gymnastics and

dance in Europe in the 1920s. Following their example, Orff, together with Dorothea Guenther, established the Guenther Schule in Munich, Germany in 1924. Orff describes his specific objectives in forming the school:

Uppermost in my mind was the creation of a rhythmic education: also the realization of my main idea that music and movement ought to be taught simultaneously, supplementing one another and intimately connected. . . . There was no doubt in my mind that the training had to be totally different from what was customary at that time. The accent was on rhythm. (1963, p. 69)

In an effort to realize his ideas, Orff sought instruments which would enable students of the Guenther Schule to accompany themselves in their movement classes, and thus, become "musicians in their own right" (1963, p. 69). In collaboration with his pupil Gunild Keetman, Orff developed what has now become known as the instrumentarium; that is, pitched and unpitched percussion instruments derived from cultures in Asia, Africa, and the Americas.

Following the destruction of the Guenther Schule in World War II, Orff abandoned teaching until he was approached by Bavarian Radio to create music for children similar to that used in the Guenther Schule. The request for music specifically written for children served as a catalyst for Orff's reconsideration of his previous pedagogical work. He explains:

I saw in a flash where rhythmic education really ought to begin: when a child enters school—or earlier still, at pre-school age. . . . I suddenly understood what the first Schulwerk had lacked: the singing voice, the word. A child quite naturally starts with a call, a rhyme, with text and tune together; movement, play and song coalesce and integrate. (1963, p. 72)

Orff characterized his new child-centered approach to music education as "elemental" in that it was primeval and basic; in his words, "never music alone, but music connected

with movement, dance, and speech—not to be listened to, meaningful only in active participation" (p. 72).

Orff observed that children involved in unstructured play simultaneously used music, movement, and speech. Thus, he considered his elemental approach to music education to be a representation of the child's natural expression through music. In addition, Orff's new approach reiterated his belief that rhythm is the strongest of the musical elements, and therefore, should be the primary component of music expression and the logical starting point for education in music (1963). Consequently, as Landis and Carder (1990) observed, there is a natural progression from speech rhythm, to rhythmic movement, to singing, culminating in an integration of these three activities. This progression is crucial to the inductive nature of the Orff "process" in which musical material is first presented by rote in its entirety, followed by experiences with various components of the material being presented, and a final return to the performance of the music in totality (Saliba, 1990). Thus, students may experience the music prior to any attempt at intellectualization, including reading music notation. As Shamrock (1990) observed:

In the Orff approach, the discipline of learning by imitation is crucial for students since this is the primary means for assimilating new material. The final test of the teacher's effectiveness is not only whether the students perform the material correctly but also whether they enjoy it on an artistic and aesthetic level. (p. 153)

The Bavarian Radio broadcasts were the foundation for the five basic volumes entitled *Music for Children*, published during the years 1950 to 1954. In 1949, Keetman began teaching courses in the Schulwerk at the Mozarteum in Salzburg, Austria. Orff provides the following description of the circumstance surrounding the initial global dispersal of the pedagogy following international conferences held at the Mozarteum.

Delegates . . . became acquainted with the Schulwerk and decided to make use of it in their own countries. One of them was Arnold Walter, who prevailed upon Doreen Hall to study with [Gunild] Keetman in Salzburg and to introduce the Schulwerk into Canada after her return. Daniel Hellden carried it to Sweden. Mina Lange to Denmark. It also found its way to Switzerland, Belgium, Holland, England, Portugal, Yugoslavia, Latin America, Turkey, Israel, Greece, and finally Japan. (1963, p. 74)

Thus, the Schulwerk was introduced to the world. Orff's intention to implement his pedagogy in other cultures involved not merely a translation of the German editions of *Music for Children*, but it necessitated the use of folklore native to the specific culture in which it was used.

#### Global Applications of the Schulwerk

The emphasis of the Schulwerk on imitation and rote learning invites comparisons to music transmission systems in many world cultures. The use of rhythmic ostinati and the pentatonic scale are two additional characteristic ingredients of the Orff-Schulwerk pedagogy that have analogues in several world music traditions. The ostinato provides a stable foundation for improvisation in many non-Western European cultures (Shamrock, 1994), and the use of modes and non-Western European scales can encourage an appreciation for a variety of tonal relationships represented in world music (Landis & Carder, 1990). Further, as mentioned earlier, the instrumentarium features the unique sonic characteristics of various instruments from Europe, Africa, Asia, and the Americas.

The use of Orff-Schulwerk pedagogy and instrumentation in the teaching of world music has been addressed in studies involving the application of the pedagogy in specific cultural contexts, or its use in the development of world music curricula in North American music education. Chin (1993) developed a curriculum designed to introduce

Chinese instruments in grades four through six in a North American music classroom. The curriculum included activities in which students learned to sing folksongs in Chinese and Taiwanese, integrated the songs with movement, and explored sound and movement ideas through the use of Orff-Schulwerk pitched and unpitched percussion instruments as well as instruments native to the Chinese and Taiwanese cultures. Other master's theses (Cripps, 1990; Joslin, 1990) have involved the development of folk song arrangements from world cultures for use with the Orff-Schulwerk instrumentarium, or have included suggestions for substituting Orff-Schulwerk instruments for native instruments in adapting world music for use in the general music classroom.

Substantial evidence exists in practice to demonstrate that the Orff-Schulwerk approach has many characteristics which make it amenable to the goals and objectives of multicultural music education. A logical extension of this position could be theorized wherein the Schulwerk might lend itself naturally and authentically to the music of a specific culture.

### **Parallels Between Orff-Schulwerk and Indigenous African Approaches to Music Learning**

Several researchers and music educators (Jessup, 1986; May, 1989; New, 1983; Shamrock, 1994; Wuytack, 1970) have identified similarities between Orff-Schulwerk pedagogy and the indigenous delivery systems employed in music instruction in some African cultures. New (1983) provided the following summary in which the two approaches are compared.

There are of course many obvious similarities between African music and the sort of musical experience advocated by Orff and others. They are both concerned with the direct experience of music, without the too early intervention of theory. . . . They both encourage music as a group activity. . . . Like the African,

Orff and others have developed the principle of creativity within a supporting framework—very often in the form of ostinato rhythms and melodic patterns. (pp. 27-28)

Other scholars have expressed reservations concerning the propriety of applying any Western-European-derived approach to the teaching of non-Western European music systems. For example, in considering the use of Orff-Schulwerk metallophones as substitutes for Javanese gamelan, Palmer (1992) maintained that the consequent alteration of the tonal scheme diminished the quality of both the music and the musical experience for the learner. Walker (1986) offered a stronger caveat against the imposition of Western European methodologies, stating that approaches such as those proposed by Orff and his contemporaries are based upon the systematic organization of musical elements from simple to more complex structures. Walker argued that this procedure is peculiar to Western European educational practice and thus poses a danger to multiculturalism in music education in that its proponents mistakenly assume "that one can identify a basic ingredient applicable to world music, or that all cultures have their own 'basic ingredients' as defined in Western rational thought" (p. 50).

Though these admonitions are worthy of consideration, strong cases for the propriety of applying Orff-Schulwerk pedagogy to the teaching of African music, specifically the music of Ghana, have been presented by natives of the continent. In a master's thesis, Addo (1990) identified and described music teaching strategies and the extent of their use in Ghanaian elementary schools. He offered suggestions for improving music education, drawing on Ghanaian indigenous methods of music education, as well as Orff-Schulwerk and Kodály pedagogies. He outlined the following shared characteristics between Orff-Schulwerk and Ghanaian traditional methods of music education.

1. Externalizing musical awareness in the nature of dance gestures in performance and games that require body movement is typical of Ghanaian traditional music education.
2. Stages of child development determine the music the child will be able to create.
3. The cultural and social heritage of the learner are essential in the selection of repertoire for the child's music education
4. The development of the voice is emphasized.
5. Children are taught in groups and ensemble music is important.
6. Rhythmic and melodic improvisation are believed to be essential for developing musical feeling and creativity.
7. The development of a musical vocabulary is emphasized through the use of speech and movement.
8. The child can and should benefit from music instruction. (pp. 50-51)

More recently, in describing Ghanaian children's play songs, Addo (1996) delineated characteristics analogous to the Orff-Schulwerk approach, particularly with regard to the interrelationship of music, text and movement. The Orff-Schulwerk-derived process of using the spoken word as the foundation for rhythmic experience is strikingly similar to the description given by Addo (1996) regarding the relationship between rhythm and text in Ghanaian children's songs:

Because the text of children's songs most often determines the rhythmic motives and patterns, some music educators use text as tools for teaching rhythmic perception. . . . The repetitious text reinforces repetitious rhythmic patterns that serve as unifying factors in children's play songs. (p. 12)

Aduonum (1980) stated that, in addition to being meaningful or text-based, the context of rhythms in Ghanaian music may be percussive, consisting of a series of short, unrelated syllables, or onomatopoeic syllables based on instrumental timbres.

Aduonum's classification of these syllabic timbral analogues are presented in Table 1.

Table 1  
*Percussion Syllable Classification*

Note Value	Class A	Class B	Class C	Class D
	<b>Instruments</b> handclaps, claves, bells	<b>Instruments</b> drums	<b>Instruments</b> gankogui	<b>Instruments</b> axatse
	<b>Syllable</b>	<b>Syllable</b>	<b>Syllable</b>	<b>Syllable</b>
♪.	Ken	Pem	Gem	Ten
♪ (♪♪♪)	Ka (Ka-ko-ka)	Pum (Pum-pa-pum)	Gon (Gon-ga-gon)	To (To-ta-to)
♪.	Ku	Pu	Gu	Tu
♪ (♪♪)	Ki (Kike)	Pe (Pete)	Ga (Gada)	Ta (Tate)
(♪♪♪)	(Kikeki)	(Petepe)	(Gadaga)	(Tateta)
♪	Ko	Pi	Gi	Ti

Amoaku (1971, 1982, 1997) is convinced of the similarities between indigenous music learning practices in Ghana and Orff-Schulwerk pedagogy, and asserts that "it is neither unrealistic nor far-fetched to propose that there are possible parallelisms in the traditional African system of acquiring musical knowledge and the system developed by the prolific German composer and teacher, Dr. Carl Orff" (1982, p. 116). In interviews with Shamrock (1984) and the investigator (McKoy, 1995), Amoaku stated that his first observation of parallels between the Orff-Schulwerk approach to music instruction and indigenous folk music transmission procedures in Ghanaian cultures occurred during his studies at the Orff Institute in Salzburg. He was allowed to matriculate at the Institute for a period of time shorter than the requisite three years due to Orff's recognition that Amoaku already possessed an inherent understanding of the concept based on his rearing in indigenous Ghanaian folk music (Shamrock, 1984). Amoaku further described the relationship between the two approaches:

It is the collective sharing of skills through performance experiences, and the combination of music, dance, drama, oral literature and visual arts, as total artistic expression, that guide artistic growth among children in our societies. These underlying principles and approaches to learning parallel Orff-Schulwerk. After all, what the latter simply seeks is the child's holistic discovery of himself/herself and the use of this knowledge for the development and enhancement of creative skills. This is also an African approach. (1997, p. 11)

The assertion made by Addo and Amoaku, two natives of Ghanaian culture, that similarities exist between Orff-Schulwerk pedagogy and indigenous African music transmission systems is profound. The specific positions presented by these scholars and by New (1983) suggest intriguing research possibilities in the area of instructional approach and the strategies associated with the teaching of music of African cultures.

### **Statement of Purpose**

The purpose of this study was to investigate the effects of an Orff-Schulwerk-based instructional approach and a traditional instructional approach on fourth-grade students' preferences for indigenous folk music of Ghana. The study was based on a non-equivalent control group design with students' music preference as the dependent variable, and instructional approach as the independent variable. Additional research objectives included an investigation of the effect of gender and race on the dependent variable. Secondary research questions involved a potential relationship between verbally-reported preference for and verbally-reported intention to purchase indigenous folk music of Ghana, Western European classical music, and current popular music, and a possible relationship between verbally-reported preference and verbally-reported listening frequency for these three music styles.

### **Definition of Terms**

For purposes of this study, the term *preference* is defined as "the act of choosing, esteeming, or giving advantage to one thing over another" (Price, 1986, p. 154). The term *world music* refers to music of a variety of world cultures exclusive of Western European culture. Use of the term traditional in reference to instruction indicates an instructional model delineated in two widely-used basal textbook music series: *The Music Connection* (Beethoven et al., 1995), and *Share the Music* (Bond et al., 1995). An examination of fourth-grade lesson plans in these two texts revealed the following procedural features associated with the model which served as the operational definition of "traditional instruction" for purposes of this study:

1. An eclectic instructional approach borrowing from a variety of instructional pedagogies and strategies.
2. Statements directed toward students regarding musical concepts, frequently preceding the lesson content and activities.
3. Standard or devised notation employed as constituents of instructional presentation.
4. Use of an assortment of musical elements as foundations for learning such as melody, timbre, dynamics, tempo, texture, and rhythm.

### **Contributions of the Current Study to Music Education**

The findings of this study may address several issues relating to world music instruction in fourth-grade general music classes. First, the inherent nature of the voluntary national standards for education in music, and specifically standard nine, requires an instructional methodology that effectively fosters students' understandings of music of non-Western European cultures. Results of the study may provide information which may assist teachers in identifying instructional approaches. Second, results of the

study may offer an instructional approach that makes teaching multicultural music less intimidating to the practitioner than teaching about music of Western European traditions, and thereby, encourage the use of culturally authentic materials. Third, the study may contribute to the comparatively small, but expanding research literature pertaining to multicultural music preference.

## CHAPTER II

### REVIEW OF THE LITERATURE

The initial review of related literature is organized to reflect the research conducted with regard to variables influencing children's music preferences, specifically age, gender, and race. The remainder of the chapter focuses on studies relating to specific aspects of music preference and instructional approach, the respective dependent and independent variables germane to the investigation.

#### **Music Preference Studies**

In a review of research on attitude toward and preference for music, Wapnick (1976) outlined three broad categories of variables related to attitude formation: musical, situation, and subject. Music variables include musical stimulus components and various stylistic characteristics. Studies grouped in this category involve investigations of the effect of these variables on attitude and preference. In studies focusing on situation variables, examinations of environmental factors such as repeated hearings, expectation effects, community attitudes, peer influences, socio-economic relationships, educational level, musical training, and teaching method as related to attitude and preference, were conducted. Subject variables are comprised of those human characteristics that are not readily subject to change, and include intelligence, personality, sex, musical aptitude, and age. Though race or ethnic group was not specifically identified as a subject variable in Wapnick's (1976) review of research literature on music attitude and preference, several studies involving an investigation of this variable as related to music preference (Appleton, 1971; James, 1974; Killian, 1990; May, 1985; McCrary, 1993; McCrary &

Gauthier, 1995; Meadows, 1971) warrant its inclusion in the category. Of the music, subject, and situation categories of variables associated with attitude formation and consequently, preference. the second and third are addressed in the succeeding discussion.

### **Children's Music Preferences**

Several research studies directed toward an examination of children's music preferences may be included within the subject category indicated by Wapnick (1976). Of particular importance to this discussion are those studies which concern age, gender, race, or a combination of these as factors in the development of music preference.

Greer, Dorow, and Randall (1974) investigated the music preferences of children in nursery school through grade six. These researchers found that children demonstrated a growing preference for rock music over non-rock music with advancing grade level, and that after third grade, the amount of time children chose to listen to non-rock music decreased.

Blyler (1960) analyzed the song choices of children in grades two through six. Results revealed that children in the primary grades showed a slight preference for folk songs over composed songs, whereas 65% of the children in the intermediate grades expressed a dislike for folk music.

A 1957 study by Rogers focused on the musical preferences of children at succeeding grade levels and the factors related to these preferences. Of additional interest to Rogers were the ages at which children were most receptive to a variety of musical styles, and the possible effects of gender on their music preferences. Results indicated that with increased age, children exhibited a growing tendency to conform to a single pattern of musical preferences, suggesting that the magnitude of preference for a

variety of styles is greatest among younger children. Further, Rogers found significant differences ( $p < .001$ ) in boys' and girls' preferences for popular music in grades seven and nine, with girls exhibiting a greater magnitude of preference at these grade levels.

A study by LeBlanc and Sherrill (1986) involved an examination of the effect of vocal vibrato and performer's sex on the music listening preferences of children in grades four, five, and six. The researchers found that both male and female listeners across grade levels demonstrated a significant preference ( $p < .001$ ) for both low levels of vibrato and for male singers, although female listeners exhibited a lesser magnitude of preference than males.

A variety of studies (Appleton, 1971; James, 1974; McCrary, 1993; McCrary & Gauthier, 1995; Meadows, 1971) have been conducted to examine the effect of race, race and age, or race and gender on children's music preferences, and the relationship of these variables to music preferences. For purposes of this discussion, studies which include subjects at the elementary and junior high/middle school level are reviewed.

McCrary (1993) examined the effects of performers' and middle school and college listeners' race on music preference. Results revealed a significantly greater magnitude of preference ( $p < .01$ ) among African American listeners across age groups for performers they identified as African American.

McCrary and Gauthier (1995) investigated the effect of performers' ethnic identities on music preferences of two classes of seventh grade students in a public and a parochial school. An experimental and a control group were selected for each school setting. The researchers found that public school African American listeners' preference ratings for African American performers increased slightly from pretest to posttest, whereas their preference rating for White performers decreased. In the case of White

subjects, a slight increase in preference ratings for White performers was demonstrated from pretest to posttest, while ratings for African American performers decreased.

A study involving an investigation of the relationship between music preference and several variables, including race and school level, was conducted by Meadows (1971). Subjects for the study included African American and White students from junior and senior high schools and colleges. Results indicated that race and school level were statistically significant ( $p < .05$ ) influences on music preference.

At least two studies have focused on both race and gender as variables relating to or affecting music preferences in children. Among several research questions investigated by Killian (1990) was (a) preference of African American, White, and Hispanic seventh and eighth graders for popular music performers and a comparison of subject race and sex with preferred-performer race and sex, and (b) students' choice of solos they would prefer to sing given solo-models of differing race and sex, and a comparison of subject race and sex with model race and sex. Killian found that, regardless of race or sex, students generally agreed on performer preference, with more same-race choices than same-sex choices exhibited by African American and White students. Significant differences ( $p < .001$ ) were found among students of different races regarding choice of solos they would prefer to sing, with students choosing solos sung by same-race models. A significant difference ( $p < .001$ ) in preference with regard to gender also was noted with males and females preferring same-sex models.

In addition to exploring music style preferences and aural discrimination skills of first, second, and third grade students, May (1985) sought to determine the effects of grouping by age, race, and gender on preferences. Results revealed significant main effects ( $p < .01$ ) for all three grouping variables. Among rock, country/western, art, jazz, show, march, ethnic, and folk music styles, primary grade children preferred rock and

country/western above the other styles, though they exhibited a greater magnitude of preference than older subjects for all styles. A convergence of preferences toward popular styles was demonstrated with advancing grade levels. Analyses of preferences grouped by gender revealed that females preferred low musical dynamism characteristics, while males preferred high dynamism characteristics. Significant differences ( $p < .01$ ) in racial group preferences also were found, with African American subjects preferring excerpts featuring African American singers or texts about African American culture, and White subjects preferring excerpts with White cultural identities. The differences were associated only with excerpts exhibiting identifiably racial content.

The following inferences may be made based on the results of each of the studies previously discussed.

1. Age has an influential effect on children's music preferences; as children age, the range of preferred music styles narrows, and preferences for popular music styles increase.
2. Gender has an influential effect on children's music preferences; pre-adolescent boys and girls demonstrate a greater magnitude of preference for same-sex performers than performers of the opposite sex.
3. Race has an influential effect on children's music preferences; a greater magnitude of preference for same-race performers is exhibited by children when racial or cultural context of musical stimuli is identifiable.

These inferences support elements of LeBlanc's (1982) interactive theory of music preference in which he proposes that:

Music preference decisions are based upon the interaction of input information and the characteristics of the listener, with input information consisting of the musical stimulus and the listener's cultural environment. (p. 29)

LeBlanc (1987) notes further the manner in which listener characteristics such as sex, ethnic group, and age are manifested in children's music preference development:

1. The listener's sex can make a person more likely to identify with same-sex or opposite-sex performers. Because of differing rates of sexual maturation, male and female adolescents can display a differing pattern of preference for same-sex or opposite-sex performers.
2. The listener's membership in a certain ethnic group can influence music preference decisions . . . through the ethnic group's identification with its own style of music and patronage of performers from their own ethnic group.
3. The listener's maturation exerts a complex influence upon music preference. . . . The young child, for example, tends to value the opinions of family and educators, while the adolescent will actively reject family and educators' values in favor of the adolescent peer group. (pp. 151-152)

LeBlanc (1982) identifies environment as one of two categories of variables constituting input information which interact with listener variables such as those mentioned above. Environment in this case is analogous to the situation variable noted by Wapnick (1976) and is explored in the continuing discussion.

### **Instructional Approach and Preference**

The category of studies identified by Wapnick (1976) that features situation variables includes factors such as teaching method or instructional approach. Several studies have focused on the effect of instructional approach on affective response to music. In some of these studies (Dzik, 1977; Huebner, 1976; Williams, 1972), the effect of teaching method or instructional approach on students' attitudes toward specific music styles was examined. Similar studies involving preference as a dependent variable featured an assortment of instructional methodologies.

Preference studies focusing on exposure or directed listening as an instructional treatment option have revealed conflicting results. Bradley (1972) examined the effect of a 14-week program of sequentially structured lessons in listening to selected contemporary art music on the musical preference of seventh-grade students. Results of

the study indicated a significant positive change ( $p < .05$ ) in the students' preferences for the musical selections used.

In a study conducted by Bartlett (1973), the effect of instruction versus exposure on university students' structural discrimination and affective response was investigated. Among other research focuses, Bartlett sought to determine whether the discrimination of structural elements in music would produce an increase in preference for classical music. Study results revealed no significant difference when methods of presentation were compared with repeated listening; additionally, neither treatment strongly influenced preference.

Other preference studies featuring instructional approach as an independent variable include those in which two specific approaches were compared as to their effect on music preference. Larson (1971) examined the effect of musical and extramusical information on sixth-graders' preference for the first three movements of Bizet's *Carmen Suite*. Results revealed a greater gain in preference for the group receiving musical information alone.

The effectiveness of an active experience versus a lecture approach to teaching a course in electronic music on secondary school students' cognitive achievement, music discrimination skills, and preference for electronic music was the focus of a study conducted by Gross (1984). Among other findings, results of the study indicated no significant difference in music preference among students instructed in either approach, and no changes in preference for electronic music resulting from instruction focusing on that style.

A study by Burns (1995) involved an investigation of the effects of listening experiences involving descriptive writing comprised of guided listening, work sheets, and call charts on musical preferences of fourth- and fifth-grade students, and on factors

related to the music listening experience. Although results indicated significant differences ( $p < .05$ ) between method of instruction and variables pertaining to the music listening experience, there was no evidence that method of instruction influenced music preference.

The results of these studies suggest that variations in instructional approach do not have an appreciable effect on music preference. The impact of the results may be mitigated, however, by the differences in the focus of the respective instructional methodologies under investigation, as well as the grade level differential of subjects across studies.

### **World Music and Music Preference**

The central thrust of studies on music preference in which music of non-Western European cultures was employed are as varied as those in the studies previously discussed. Fung (1993) reviewed several such studies which may be grouped according to the following objectives: (a) music preferences of varying age groups (May, 1985), (b) preferences for specific types of non-Western European music (Darrow, Haack, & Kuribayashi, 1987; Geisler, 1990; Kakazawa, 1989; Shehan, 1981), (c) the relationship between measures of music preference (Flowers, 1980b), (d) the effect of exposure on music preference (Heingartner & Hall, 1974), (e) transfer of preference from taught to untaught pieces of non-Western European musical styles (Shehan, 1985), and (f) the effect of instructional approach on music preference (Shehan 1984). In addition to these studies, Fung included two correlation studies. In one study the relationship between sensation seeking and music preferences was examined (Litle & Zuckerman, 1986). The other correlation study, conducted by Fung (1994), involved an examination of the relationship between world music preference and multicultural attitudes.

The only studies cited by Fung (1993) specifically featuring instructional approach as an independent variable were those by Shehan (1984, 1985), though there are other similar studies in the literature (Bonderant-Koehler, 1996; Edwards, 1994; Flowers, 1980a; Fung, 1996). Consequently, a more detailed discussion of studies involving instructional approach and world music preference will provide a broader perspective on the status of this research area.

### **Instructional Approach and World Music Preference**

As previously noted in LeBlanc's (1987) examination of the development of music preference in children, his characterization of the nature of music preference decision-making as being influenced by the interaction of input information and listening characteristics suggests that instructional approach, as a form of input information, is an important contributing factor. Thus, it is not surprising to discover that this factor and its effect on attitude toward and preference for world music has been the focus of recent investigations.

Some studies have featured an examination of the effect of instruction on preference for a variety of world music. Fung (1996) researched the effect of a 10-week college level world music course on non-music majors' preferences for world musics and their familiarity with world music styles. World music preference was determined by students' responses on a seven-point Likert-type scale to a range of music from countries representing the geographic regions of Africa, Asia, and Latin America. Stylistic familiarity was determined by a three-point scale. Results indicated a significant increase ( $p < .01$ ) in both stylistic familiarity and preferences for world music after the course. No consistent relationship was found, however, between preference and familiarity.

Shehan (1985) investigated transfer of preference from taught to untaught pieces of non-Western European music genres. The purpose of her study was to examine the effect of student familiarity through performance-oriented instruction on sixth-grade students' preferences for African, Asian, Indian, Japanese, and Hispanic music. Results indicated a significant difference ( $p < .01$ ) in preference between taught and untaught selections of the treatment genres. Although instruction increased preference for unfamiliar non-Western European songs, there was no transfer of preference to untaught pieces of the same genre.

Music of specific geographic regions and ethnic groups or cultures has been the focus of other studies. The impact of four instructional approaches to teaching American Indian music on fourth-grade students' music class attitude, perceptions toward American Indian culture and music, and achievement was examined by Edwards (1994). The four approaches were (a) large-group instruction with authentic instruments, (b) instruction by an American Indian guest artist, (c) small-group learning centers with authentic instruments, and (d) small-group learning centers with non-authentic instruments. Results indicated that all approaches were significantly effective ( $p = .0001$ ) in dispelling pre-existing stereotypical perceptions about American Indian culture and music, and that discernible achievement occurred in the areas of content, skills, cultural sensitivity, cultural awareness, and valuing. Although the primary focus of the study was attitude toward a non-Western European culture and music, Edwards' use of four different instructional approaches emphasizes the importance of methodology as a consideration in music preference research.

Flowers (1980a) investigated the effect of class instruction and exposure to African music on undergraduates' verbally stated preference for African music. Additionally, preference for taught and untaught selections of African music was

examined. The results suggested that study of an unfamiliar music style through analyses, performance, directed listening, and extra-musical information may increase student preference for a specific musical style to a greater extent than exposure alone. A significant preference ( $p < .01$ ) for taught selections of African music was revealed for the group receiving class instruction whereas the group receiving exposure alone demonstrated no significant difference in preference for taught and non-taught selections.

Shehan (1984) explored the effectiveness of a heuristic and a didactic approach to the teaching of Indonesian gamelan music on sixth-grade students' preferences for that music style. The heuristic method emphasized the performance of gamelan compositions through singing and playing instruments, whereas the didactic method was more traditional in format, employing teacher lectures, films, slides, and guided listening. Although neither method was effective in changing pupil preference, the heuristic mode of instruction was found to be significantly effective ( $p < .05$ ) in improving achievement of fundamental concepts of Indonesian musical styles, and in changing music selection behavior, as indicated by gain in overall listening time for gamelan music on an operant preference measure.

Bondurant-Koehler (1996) examined the music preferences of third- and fifth-grade students whose customary music instruction was based either on pedagogies developed by Orff and Kodály, or on traditional methodologies. Assignment of music teachers to the respective pedagogical groups was predicated on their responses to a questionnaire pertaining to classroom teaching methods, materials, and activities. Data on students' preferences for world music, art music, avant-garde music, jazz/improvisation, pop/rock, and country/western music were gathered via a researcher-designed preference measure. Results indicated that overall preference for the six musical styles differed significantly ( $p < .05$ ) with regard to mode of instruction,

grade level, and gender. Students instructed in Orff-Schulwerk pedagogy demonstrated a significantly greater preference ( $p < .05$ ) for avant-garde and country/western music. Kodály-instructed students indicated a significantly greater preference ( $p < .05$ ) for art music, world musics, jazz/improvisation, and pop/rock, and third grade students demonstrated a significantly greater preference ( $p < .05$ ) for the six musical categories than fifth-graders. In addition, males showed greater preference for avant-garde music, whereas females demonstrated a greater preference for art music and country/western music. Although no manipulation of a dependent variable was involved in the investigation, the significant differences in music preferences as related to type of instruction, gender and age demonstrated in the research findings are noteworthy.

The results of these world music preference studies suggest that instruction in world music is more effective in increasing preference for taught selections than exposure alone, and that when active participation is incorporated in instruction through performance of the music being studied, an increase in preference for that music is likely. Though some studies indicate that instructional approaches may increase cognitive achievement for a particular non-Western European music style, they reveal nothing conclusive about the effect of a specific instructional approach on preference for untaught selections of world music styles.

#### **Null Hypotheses and Research Questions Addressed in the Study**

Several inferences may be made regarding the previous review of related research literature on music preference. First, music preference studies in general, and world music preference studies in particular, provide no conclusive evidence that one specific instructional approach increases preference for taught and untaught selections of one or more styles or types of music to a greater extent than another. Second, music preference

is malleable in young children, although the influence of instruction on music preference diminishes as children enter the fifth grade. Studies of children's music preferences also indicate popular music is the most preferred style for children in grades five and above. The third inference is that age, gender, and race exert an influential effect on children's music preferences.

Findings of the reviewed research literature generated several research questions. The primary question addressed in this study was as follows: What is the differential effect, if any, of an Orff-Schulwerk-based instructional approach and a traditional instructional approach on fourth-grade students' preferences for indigenous folk music of Ghana? Results of the studies previously cited offer no conclusive evidence that either approach is viable in affecting students' preferences for this musical genre. Additionally, preference research revealed that children's music preferences are significantly affected by the variables of race and gender. Three main-effect null hypotheses, therefore, were tested.

1. There is no significant main effect of instructional approach on fourth-grade students' preferences for indigenous folk music of Ghana.
2. There is no significant main effect of gender on fourth-grade students' preferences for indigenous folk music of Ghana.
3. There is no significant main effect of race on fourth-grade students' preferences for indigenous folk music of Ghana.

In addition, null hypotheses regarding all possible interaction effects were tested.

4. There is no significant interaction effect of instructional approach and gender on fourth-grade students' preferences for indigenous folk music of Ghana.
5. There is no significant interaction effect of instructional approach and race on fourth-grade students' preferences for indigenous folk music of Ghana.

6. There is no significant interaction effect of gender and race on fourth-grade students' preferences for indigenous folk music of Ghana.
7. There is no significant interaction effect of instructional approach, gender, and race on fourth-grade students' preferences for indigenous folk music of Ghana.

An alpha level of .05 was used to test the null hypotheses. The following research questions also were examined in this study.

1. What is the magnitude of relationship between verbally-reported preference and verbally-reported listening frequency for indigenous Ghanaian folk music, Western European classical music, and current popular music?
2. What is the magnitude of relationship between verbally-reported preference and verbally-reported behavioral intention for indigenous Ghanaian folk music, Western European classical music, and current popular music?

## CHAPTER III

### METHODS AND PROCEDURES

#### **Experimental Design**

The primary purpose of this study was to investigate the effects of an Orff-Schulwerk-based and a traditional instructional approach on fourth-grade students' preferences for indigenous folk music of Ghana. The research was based on a non-equivalent control group design, with instructional approach and students' music preferences as the respective independent and dependent variables. Additionally, the effect of gender and race on the dependent variable, and the interaction effects between and among instructional approach, gender, and race on fourth-grade students' preferences for indigenous folk music of Ghana were examined. Secondary research questions involved a potential relationship between verbally-reported preference for and verbally-reported intention to purchase indigenous folk music of Ghana, Western European classical music, and current popular music, and a possible relationship between verbally-reported preference and verbally-reported listening frequency for these three music styles.

#### **Subjects**

The subjects were fourth-grade students in two intact classes ( $n = 18$ , Group A;  $n = 21$ , Group B) at one elementary school in the Winston-Salem/Forsyth County Public School System in North Carolina. This grade level was chosen because studies have indicated that a crucial period in the development of musical taste exists for students between grades three and four, and that fourth-grade students show a greater magnitude

of preference for different styles of music than their fifth-grade counterparts (Greer, Dorow, & Randall, 1974; Rogers, 1957; Shehan, 1981). In addition, research suggested that exposure to music of another culture via an effective instructional approach positively influences attitude formation of fourth-grade children, and contributes to an increased preference for multicultural music in subsequent years.

Subjects in the two classes were heterogeneous with regard to gender and race. A numerical breakdown of subjects by race and gender is presented in Table 2.

**Table 2**  
*Subject Numerical Representation by Race and Gender across Intact Classes*

Subject Description	Group A	Group B
African American Female	3	1
African American Male	2	3
Hispanic Female	1	3
Hispanic Male	0	1
White Female	7	8
White Male	5	9

#### Assignment of Treatments and Experimental Controls

The two intact fourth-grade classes were assigned randomly to receive either Orff-Schulwerk-based instruction ( $n = 18$ ) or traditional instruction ( $n = 21$ ). Each instructional treatment group was instructed by the researcher during 40-minute classes, once a week, for a period of 13 weeks between January and May, 1998. The

Orff-Schulwerk-based instruction group was scheduled on Fridays; the traditional instruction group was scheduled on Thursdays.

Several precautions against contamination were initiated. The investigator instructed each class in the same environment, and a 1:05 to 1:45 p.m. weekly meeting time for each class (on Thursdays, and on Fridays), remained consistent throughout the instructional treatment period.

Research studies (Kuhn, 1972; Madsen, Wolf, & Madsen, 1969; Murray, 1975) characterized the positive effect of high incidences of teacher approval, or equitable incidences of teacher approval and disapproval of student academic and social responses, on students' attitudes toward music instruction. These research findings suggested a need to control for teacher approval/disapproval of students' academic and social responses across instructional groups. Following the instructional treatment period, two North Carolina licensed public school elementary general music teachers were selected and trained by the researcher to evaluate consistency and equality of teacher approval/disapproval of student responses across instructional treatment groups.

#### Observer Training Procedures

The training sessions were modeled after procedures suggested by Madsen and Madsen (1981). A Teacher Approval/Disapproval Observation Form used in the training sessions was extracted from teacher observation form "A" developed by Madsen and Madsen (1981). Form "A" includes academic and social approval and disapproval behavioral codes, and is designed to assist in student behavior modification by providing teachers with a systematic means of monitoring patterns of appropriate teacher approval and disapproval of student responses (see Appendix A for the original teacher observation form "A," and Appendix B for the revised form).

The Teacher Approval/Disapproval Observation Form consisted of ten one-minute observation intervals. Each one-minute interval was further divided into six ten-second intervals. During intervals one, three, and five, both observers viewed the video tape for ten seconds. During intervals two, four, and six, both observers circled one or more of the following behavioral codes created and defined by Madsen and Madsen (1981):

1. "Aa" (approval for academic behavior) - positive feedback concerning the correctness of a student's academic response whether oral or written. Does not include approval for "working hard" or "trying hard."
  2. "As" (approval for social behavior) - approval following any aspect of the student's behavior which gets or maintains the student on-task. Includes reinforcement for appropriate interaction patterns with either the curriculum materials or other individuals.
  3. "Da" (disapproval for academic behavior) - any verbal or physical means of indicating to the student that his answer to the specific activity or question is in error.
  4. "Ds" (disapproval for social behavior) - disapproval following a discriminated aspect of the student's behavior that either interrupts or disturbs the learning environment for himself or another person; off-task behavior.
- (p. 226)

Operational definitions of approval and disapproval were based upon the preceding definitions.

The researcher provided a verbal cue to the observers via a pre-recorded audio cassette tape (Murray, 1975). During the first interval, the cue "observe" was given, followed by a ten-second pause in which the observers viewed the videotape. During the second interval, the cue "record" was given, after which the observers circled a behavioral code during the ten-second silence. If none of the coded behaviors was observed, the observers drew a horizontal line through the codes in the interval. This procedure was repeated for intervals three through six to complete the first one-minute interval, and nine additional one-minute intervals were completed culminating in a

ten-minute observation interval for one lesson. The same procedure was used for each video-taped lesson viewed. The videotape player operated continuously throughout the observation and record intervals.

#### Establishment of Interobserver Concordance

Madsen and Madsen (1981) proposed that observation of at least 20% of the total number of lessons presented, and at least 20% of the total instructional time for each lesson was sufficient to realize a minimally acceptable concordance quotient of .80. To remain within the procedural parameters for interobserver concordance established by these researchers, no fewer than three of the 13 video-taped lessons presented to each instructional treatment group and no fewer than eight minutes of instructional time per lesson could be used for the training sessions.

Interobserver concordance was calculated by recording the number of times the two observers agreed and disagreed for each behavioral code in the same time intervals across the ten-minute observation period. Next, the total number of agreements was divided by the sum of total agreements and total disagreements to obtain a percentage of agreement (Madsen & Madsen, 1981). Training concluded when an interobserver concordance quotient of .88 was obtained for observations.

At the conclusion of the training sessions, evaluation for the purpose of ensuring equity and consistency of teacher approval and disapproval of student responses across instructional treatment groups was conducted using the same observation procedures employed during training (1981). The two observers evaluated 10 minutes each of three randomly-selected video-taped lessons presented to each instructional treatment group. Incidences of social and academic approval and incidences of social and academic disapproval recorded by both observers were pooled separately, and totals were averaged

and compared across instructional treatment groups. Results of teacher approval/disapproval observations for each instructional treatment are included in Chapter IV.

## **Instructional Treatment**

### Selection of Instructional Materials

Criteria for selecting instructional materials were predicated on the following standards for developing effective materials for multicultural music instruction delineated by Tucker (1992).

1. Has been prepared with the involvement of a culture bearer (i.e., someone raised in the culture).
2. Contains biographical information about the contributor(s) including their personal comments about the selections.
3. Is set in cultural context, including the source, when it is performed, by whom, circumstances, etc.
4. Includes historical and geographical background, maps, and specific locale.
5. Contains original language with pronunciation, literal translation, and interpretation of deeper meanings.
6. Includes photographs and/or illustrations, preferably by someone from the culture.
7. Contains musical transcriptions.
8. Includes recordings of material using native singers or their long-time students, and employing authentic instruments and arrangements
9. Where appropriate, has games which include directions.
10. Has no sacred materials in a collection intended for casual school/community use. (p.38)

Additional assurance against the use of culturally inaccurate and unauthentic materials was provided by using an evaluator. The accuracy and authenticity of instructional material content as related to items three through ten of Tucker's (1992) criteria were best assessed by a specialist in the field of ethnomusicology. In October of 1997, Eric Charry, then Assistant Professor of Music at the University of North Carolina

at Greensboro, and an ethnomusicologist, evaluated the content of instructional material referencing the eight Tucker criteria. Specifically, Charry examined the recordings, songs, instrumental arrangements, and extra-musical information provided in the materials, and rated them according to the applicable criteria, using the terms "strong," "moderate," or "weak" to indicate the level of adherence to cultural authenticity and accuracy. These three evaluative terms were defined as follows:

1. "Strong" - all of the instructional material contents adhere to the criterion specified.
2. "Moderate" - most of the instructional material contents adhere to the criterion specified.
3. "Weak" - few or none of the instructional material contents adhere to the criterion specified.

Based on Charry's evaluation, the pool of materials suitable for use in constructing lesson plans was comprised of instructional texts and other media receiving a rating of "strong" or "moderate" for five or more applicable criteria. According to Charry's assessment, *Let Your Voice Be Heard* (Adzinyah, Maraire, & Tucker, 1986), *Xylophone Music From Ghana* (Wiggins & Kobom, 1992), *Folk Songs for Schools* (Mensah, 1971), *Multicultural Perspectives in Music Education* (Anderson & Campbell, 1996), *African Songs and Rhythms for Children* (Amoaku, 1971), and *Discovering the Music of Africa* (Wilets, 1986) received the requisite ratings for inclusion in the instructional treatments (see Appendix C for assessment of instructional materials). Due to time limitations realized during the period of instructional treatment, *Xylophone Music From Ghana* (Wiggins & Kobom, 1992) was not used in instruction. Additional instructional materials included a wall map of the world, map transparencies of western Africa and

Ghana, transparencies of folk song transcriptions, and transparencies and laminated charts of number lines for use in performing rhythm patterns.

### Instructional Equipment and Instruments

Equipment used for instruction included an audio cassette/compact disc player, videotape player with television monitor, chalkboard, overhead projector, and projector screen. With the exception of the *apentema*, for which the conga drum was substituted, instruments used in the instruction of both groups included each of the Ghanaian percussion instruments and their Western European correlates specified by Aduonum (1980), and presented in Table 3. In addition to the Ghanaian and Western European percussion instruments, rhythm sticks and rocks were used in playing rhythm circle games.

Table 3  
*Ghanaian Musical Instruments and Western European Equivalents*

Instrument	Type/Material	Western European Equivalent
<i>Apentema</i>	Single-headed open drum	Conga
<i>Donno</i> (hourglass)	Double-headed drum	Conga
<i>Gankogui</i>	Metal	Agogo bells
<i>Axatse</i>	Gourd	Rattle

### Instructional Treatment Procedures

Instructional content for both instructional instructional treatment groups involved the presentation and performance of a variety of Ghanaian children's game

songs and story songs, in addition to experiences with performing rhythm patterns which, in combination, simulated the polyrhythms typical of indigenous Ghanaian folk music. Subjects in both instructional instructional treatment groups were introduced to songs via audio cassette tape or, in the absence of a correlated recording, by the researcher.

Orff-Schulwerk-based instructional procedures. The Orff-Schulwerk group received instruction based on an approach that: (a) is predicated on rhythm as the primary component of expression, (b) involves a rote process that integrates speech, song, and movement, and (c) emphasizes the importance of experience and internalization as antecedents to conceptualization (Saliba, 1990). The book *Exploring Orff* (Steen, 1992) formed the basis for planning instruction for this instructional treatment group.

All songs included in instruction were presented to subjects by rote. No visual representation of song transcriptions was provided. Subjects learned songs by echoing short musical phrases sung by the researcher. Upon each repetition, musical phrases were extended until subjects could sing songs in their entirety.

In preparation for subsequent performance of rhythm accompaniment on percussion instruments, short rhythmic phrases from various portions of the song texts were isolated and taught to subjects as speech ostinati. These spoken ostinati were then performed as an accompaniment to the songs. Following the performance of speech ostinati, the rhythms of the spoken text phrases were transferred to body percussion (i.e. snapping fingers, clapping hands, patting legs, and stamping feet), the body percussion performance of the rhythm patterns became the new rhythm accompaniment for the songs. Finally, a Ghanaian percussion instrument and its Western European correlate were substituted for each body percussion element, providing an instrumental percussion accompaniment for the singing experience.

For lessons designed to provide experiences in performing Ghanaian polyrhythmic sequences, onomatopoeic syllables referencing Ghanaian instrumental timbres were used as indicated by Aduonum (1980) (see Chapter I). The syllables are differentiated not only by the instrumental timbres they emulate, but also by rhythmic duration. The same speech-to-body-to-instrument process was applied in this experience as in the singing of folk songs. Groups of subjects spoke various combinations of syllables within an 8-beat or 12-beat sequence. The rhythm of the spoken syllables was transferred to body percussion, (i.e. snapping, patting, clapping, and stamping), and subsequently transferred to instruments for performance.

Traditional instructional procedures. Instruction for the traditional group was based on a model evidenced in two widely-used basal textbook music series: *The Music Connection* (Beethoven et al., 1995) and *Share the Music* (Bond et al., 1995). The instructional procedures include: (a) an eclectic instructional approach borrowing from a variety of instructional pedagogies and strategies, (b) pre-lesson statements designed for student consideration regarding musical concepts to be learned, and (c) standard or devised notation employed as constituents of instructional presentation. "Traditional instruction" was defined operationally in terms of these procedures. Each instructional session for the traditional group began with an explanation of concepts to be learned in the lesson. Overhead transparencies were used to provide visual presentations of all song transcriptions. Subjects learned songs by listening to tape-recorded performances while following the corresponding portions of the song transcriptions on the projector screen. Although songs were divided into phrases to facilitate learning, notation and text from the transcriptions were indicated consistently by the researcher.

Preparation of subjects for playing percussion accompaniments involved the use of rhythm notation provided in prepared materials, and number lines. For notated

rhythms, subjects counted beats as they clapped the notation specified for each instrument to be used. Number lines used in this process consisted of rows of numbers listed in sequence from one to eight, or one to twelve, depending on the number of beats needed to complete a rhythm cycle. Within each row, various numbers were circled. As subjects counted through the sequence repeatedly, circled numbers were clapped, creating a single repeating rhythm pattern. Groups of subjects were assigned to each of the four rows, resulting in a combination of clapped patterns which were similar in character to Ghanaian percussion polyrhythms. Rhythm patterns were transferred to instruments by assigning each row a different Ghanaian percussion instrument and its Western European correlate. To facilitate this step in instruction, individual number lines were placed on laminated charts and provided to each group assigned a specific rhythm pattern and instrument.

### **Dependent Variable: Music Preference**

For purposes of the current investigation, the operational definition of preference was defined as "the act of choosing, esteeming, or giving advantage to one thing over another" (Price, 1986, p.154). As preference is a component of attitude, an abstract psychological trait, the measurement of preference has been founded on observable nonverbal and verbally-reported behaviors. Self-report measures have been suggested by Kuhn (1980) as a viable, practical option for group preference assessments.

### **Assessment Instrument**

A preference inventory based on a test developed by Shehan (1981a, 1981b) to evaluate subjects' preferences for world music styles was administered to the subjects as a pretest and posttest. The test Shehan constructed consists of four bi-polar semantic

differential scales anchored with the following descriptors: "like-dislike," "interesting-uninteresting," "good-bad," and "valuable-worthless." A fifth item is a behavioral intention question regarding a subject's intention to purchase an audio tape or compact disc of the music style heard on the stimulus tape, and is anchored by the responses "yes" and "no." To indicate preference for each musical contingency, subjects placed a check in one of seven blanks representing a zero-to-six-point rating continuum located between each descriptive anchor. An additional item designed to indicate if or how often subjects listened to the specific type or style of music used in the stimulus tape is included.

Some revisions of Shehan's (1981a, 1981b) assessment instrument were made by the current researcher. Use of the term "inventory" was substituted for "test" in both verbal and written references to the assessment instrument, to reduce the potential anxiety frequently associated with the latter label. To reflect the current status of recording technology familiar to the subjects, the word "CD" was substituted for "record" in the behavioral intention item of the revised test. Additional written instructions were included in the revised test to clarify response procedure for the subjects (see Appendix D for the Shehan test, and Appendix E for the preference inventory).

Shehan's test (1981b) was constructed so that when calculating verbal preference scores, the adjective responses are single-weighted, with a score range of zero to six; "like-dislike" responses are double-weighted, with a score range of zero to 12, and the behavioral intention item is triple-weighted, with a score range of zero to 18. For each of the preference items, zero represents a least-preferred response. Shehan's rationale for assigning different weights to the test items was supported by research findings reported by Alpert (1982) and Kuhn, Sims, and Shehan (1981). Results of these studies indicated that behavioral intention items have a stronger positive correlation with operant

preference indicators, such as listening time, than responses on a Likert scale, followed in order of associative strength by "like/dislike" items and adjective pairs. The highest possible composite score for the preference items is 48. The components of the frequency item are scored from five ("daily") to zero ("never") and analyzed separately from the preference items.

Shehan (1981b) established test reliability using Chronbach's alpha, yielding a reliability coefficient of .85. The current researcher obtained an alpha coefficient of reliability of .64 for the revised version of Shehan's preference test.

#### Selection of Musical Examples

Shehan (1981b) prepared a tape of musical excerpts incorporating one vocal and one instrumental selection for current popular, Western European classical, Eastern Indian, African, Indonesian, and Japanese music styles. Using Shehan's model, this researcher constructed an audio cassette tape recording of one vocal musical example with instrumental accompaniment for each of the following three music styles: indigenous folk music of Ghana, Western European classical music, and current popular music. These specific selections allowed for subsequent analysis to determine how students' preference for indigenous folk music of Ghana compared with current popular music styles and with Western European classical music styles featured in current basal textbook music series (Shehan, 1981b).

The three musical examples were matched on the component of tempo to control for the possible effect of this variable on subjects' responses as suggested by results of studies conducted by LeBlanc (1981), LeBlanc & Cote (1983), LeBlanc & McCrary (1983), Montgomery (1996), and Sims (1987); these researchers found that tempo affected children's music preferences. As a result of their 1983 study, LeBlanc and

McCrary identified the following four tempo ranges, listed from least to most preferred: slow (57mm to 84mm), moderately slow (94mm to 108mm), moderately fast (126mm to 147mm), and fast (172mm to 271mm) (p. 287). Based on these findings, the current investigator selected a moderately fast tempo range of 126mm to 147mm to minimize the effect of the tempo variable on preference, and to use a tempo range preferred by elementary children. To verify the authenticity of tempi for each music example, assessments were conducted by the researcher and two North Carolina licensed music educators. Each example was played on a *Kenwood KX-W4040* stereo cassette tape recorder/player, and tempos were identified by each evaluator using a *Seiko DM-20* digital metronome. Subsequently, a mean tempo was calculated from tempi identified by the three evaluators for each music example.

According to Leblanc (1979, 1981, 1983) elementary-aged children demonstrate a moderate preference for traditional jazz music. To avoid the possible influence of a more highly preferred music style (i.e. popular music style) on subjects' consequent preferences for music styles in the preference inventory, an excerpt of jazz music was selected for a practice example. Among several jazz musicians featured in the 1995 MacMillan/McGraw Hill basal textbook music series *Share the Music*, Thelonius Monk was selected, and an instrumental composition, "Blue Monk" (Monk, n.d.) was identified as having a tempo within the 126mm to 147mm moderately fast tempo range identified by LeBlanc and McCrary (1983). The choice of an instrumental excerpt was intended to minimize the possible influence of the practice example on students' preferences for the examples of vocal music with instrumental accompaniments used in the preference inventory. An assessment across evaluators' identification of tempi yielded a mean of 126.66 mm, which was within the established tempo range criterion.

As stated previously, the three musical styles selected for the preference inventory were indigenous Ghanaian folk, Western European classical, and current popular music. Selection of the Ghanaian folk song example included the following criteria: (a) must exhibit a tempo within 126mm to 147mm, (b) must be vocal with instrumental accompaniment, and (c) must not be used in any lesson presented during the instructional treatment period. The last criterion precluded the use of any indigenous Ghanaian folk music from a collection featuring a solo voice easily recognizable as having been featured in other songs in the collection that might be used during the instructional treatment period. The song "Pete Pete" (Adzinyah, Maraire, & Tucker, 1986) was selected, as it met the second and third criteria listed above, and, with a tempo assessment yielding a mean of 122.66 mm, was the only selection examined that approached the 126mm to 147mm tempo criterion.

In selecting the Western European classical music example for the inventory, the researcher examined the indices of two basal textbook music series: *Share the Music* (Bond et al., 1995) and *The Music Connection* (Beethoven et al., 1995) to identify a composer exhibiting an equitable presence between the two music textbooks. This criterion was established to determine the Western European classical music style most typically featured. Two composers having nearly equal representation in each series were J. S. Bach and Handel. After the elimination of instrumental compositions by Bach and Handel, the field of possible examples was narrowed to include vocal compositions with instrumental accompaniment. The only selection examined approaching the 126mm to 147mm tempo criterion previously established was the song "Heavenly Harmony" from Handel's *Ode to St. Cecilia's Day* featured in *The Music Connection* (Beethoven et al., 1995, CD 7, track 2), with an assessed mean tempo of 121.33mm.

Criteria for the selection of the current popular music example were identical to those used for the selection of the indigenous Ghanaian folk and Western European classical music examples. In reviewing *Billboard's Hot 100 Singles* for January 3, 1998 (BPI Communications, 1998), the researcher determined that the song in fourth position on the chart, "Together Again" (Jackson, 1997, side one), met the second and third criteria previously listed in that it was vocal with instrumental accompaniment, would not be used in the instructional treatment, and, with an assessed mean tempo of 123mm, was the only current popular selection examined which approached the 126mm to 147mm tempo criterion.

Although the tempi of the indigenous Ghanaian folk, Western European classical, and current popular musical examples did not fall within the 126mm to 147mm moderately fast tempo range guiding selection, they were closer to the specified range than to the other tempo ranges identified by LeBlanc and McCrary (1983). In addition, the selected examples were closer to the specified tempo range than any other respective music styles examined for selection and were comparable to each other in assessed tempo.

Each recorded musical excerpt was 20 seconds in length, with 15 seconds between examples to allow subjects to record their responses (Shehan, 1981b). The examples were arranged in two random orders to control for placement on tape and reduce retention of information from the pretest.

The audio cassette recording of musical examples was recorded on a *Kenwood KX-W4040* stereo dual cassette tape recorder/player with an internal recording feature. Musical examples originating on compact discs were generated on a *Kenwood DP-R4440* compact disc player and recorded by line on tape deck B of the *Kenwood KX-W4040* stereo cassette tape recorder/player. Musical examples originating on audio cassette tape

were generated by tape deck A of the stereo cassette tape recorder/player and recorded on tape deck B. All musical examples were recorded on a *Maxwell XL II* high bias audio cassette tape. Verbal directions provided by the researcher for completing the inventory also were recorded on the audio cassette tape in addition to being presented to the subjects in written form on the preference inventory response sheet. Table 4 shows a list of the three musical examples, their styles, respective tempi, and random order of presentation on the stimulus tape for the pretest and posttest.

**Table 4**  
*Music Examples, Tempi, and Order of Tape Presentation*

Style	Song Title Composer/Performer	Label	Tempo	Pretest Order	Posttest Order
Jazz	Blue Monk Thelonius Monk	Columbia PCT9775	(MM ♪ = 127)	1	1
Western Classical	Ode to St. Cecilia's Day "Heavenly Harmony" Handel	Silver Burdett Ginn The Music Connection A 12 22958	(MM ♪ = 121)	3	2
Ghanaian Folk Song	Pete Pete (field recording)	World Music Press WMP 001	(MM ♪ = 123)	2	4
Popular	Together Again Janet Jackson	Virgin 4KM 38623	(MM ♪ = 123)	4	3

## **Data Collection and Analyses**

### Pretreatment Analyses

The music preference inventory was administered to subjects during the first week of the research study. Preliminary descriptive analyses of pretreatment data were conducted to ascertain mean preference scores and standard deviations grouped by

treatment, gender, and race for the three musical styles featured in the preference inventory. Following the descriptive analyses, preference scores for indigenous folk music of Ghana were grouped across the three independent variables and analyzed via a 2 (instructional treatment) by 2 (gender) by 3 (race) analysis of variance (ANOVA) to determine if scores differed significantly ( $p \leq .05$ ) across all main effects.

### Posttreatment Analyses

Following the instructional treatment period, the preference inventory was administered to subjects as a posttest. Preliminary descriptive analyses were conducted on posttreatment data to determine mean preference scores and standard deviations across musical styles for the two instructional treatment groups. Additionally, *t* tests and oneway ANOVAs were conducted on posttest mean preference scores grouped by each level of treatment, gender, and race to determine if any significant differences ( $p < .05$ ) existed between groups.

To discover any significant relationships ( $p \leq .05$ ) between pretreatment and posttreatment mean preference scores for indigenous folk music of Ghana, a Pearson Product-Moment correlation analysis was conducted. Based on results of the correlation analysis, and significant differences between subjects' entry-level preference scores revealed by the pretreatment three-way ANOVA ( $p < .05$ ), posttest preference scores for indigenous folk music of Ghana were grouped across the three independent variables and analyzed via a 2 (instructional treatment) by 2 (gender) by 3 (race) analysis of covariance (ANCOVA) using subjects' pretest preferences for folk music of Ghana as the covariate. Results of the ANCOVA analyses revealed no significant main effects of treatment, gender and race on preferences for indigenous folk music of Ghana. Significant interaction effects on mean preference scores were found, however, for treatment and

race. Analysis of interaction effects on mean preference scores classified by the race variable within each instructional treatment group were conducted employing oneway ANOVAs. The Scheffé multiple comparison procedure was applied as post hoc analysis for the race variable within each instructional treatment group. Further examinations of interaction effects for each race variable across instructional treatment groups were conducted employing *t* tests. In addition, a Pearson Product-Moment correlation analysis was conducted on posttest preference scores for both verbally-reported listening frequency and verbally-reported behavioral intention across the three musical styles.

## CHAPTER IV

### ANALYSES AND RESULTS

#### **Introduction**

The purpose of this study was to investigate the effects of an Orff-Schulwerk-based instructional approach and a traditional instructional approach on fourth-grade students' preferences for indigenous folk music of Ghana. Additional research objectives included an investigation of the effect of gender and race on the dependent variable. Secondary research questions involved a potential relationship between verbally-reported preference for and verbally-reported intention to purchase indigenous folk music of Ghana, Western European classical music, and current popular music, and a possible relationship between verbally-reported preference and verbally-reported listening frequency for these three music styles.

The students in two intact fourth-grade classes served as subjects for the study. Each of the two intact classes was assigned randomly to one of two instructional treatment groups: a group receiving Orff-Schulwerk-based music instruction ( $n = 18$ ), and a group receiving traditional music instruction ( $n = 21$ ). Following the pretest, instructional treatment for both groups was implemented for 13 weeks, after which a posttest of subjects' preferences for indigenous folk music of Ghana was administered to each group.

To verify controls for teacher approval/disapproval of student responses across instructional treatment groups, two North Carolina licensed music educators monitored and evaluated video-taped lessons across instructional treatment groups. An interobserver concordance of .88, obtained during the training procedure, was acceptable

as indicated by Madsen and Madsen (1981). For the evaluation of teacher approval/disapproval across instructional treatment groups, data were collected from observations of six randomly selected lessons (three per instructional treatment group). Incidences of social and academic approval recorded by both observers were pooled, as were incidences of social and academic disapproval. Mean incidences of approval for the Orff-Schulwerk-based instruction group and the traditional instruction group were 7.33 and 6.50, respectively. The mean incidence of disapproval was 3.75 for the Orff-Schulwerk-based group and 4.25 for the traditional group. These results suggested that equality and consistency of teacher approval and disapproval of student academic and social responses across instructional treatment groups were sufficiently established.

A pretest inventory of students' preferences for indigenous folk music of Ghana, Western European classical music, and current popular music was administered during the first week of the research study, and a three-way analysis of variance (ANOVA) of the mean preference scores for indigenous folk music of Ghana was conducted to determine if scores differed significantly ( $p \leq .05$ ) when grouped by treatment, gender, and race. Based on pretreatment ANOVA results, the null hypotheses regarding the main effects of treatment, gender, and race, and the interaction effects between and among these three independent variables on students' posttreatment preferences for indigenous folk music of Ghana were tested with analysis of covariance (ANCOVA) using students' pretest preferences for folk music of Ghana as a covariate.

The preference scores of 39 subjects were analyzed for the study, although the original number of subjects was 49. Three subjects from the experimental group and one from the control group were absent during the pretest, two subjects from the experimental group and two from the control group were absent during the posttest, and two subjects from the experimental group transferred to another school during the

treatment period. Consequently, scores for these subjects were omitted from analyses. The remaining 21 subjects for the control group consisted of 12 females (1 African American, 3 Hispanic, and 8 White), and 9 males (3 African American, 1 Hispanic, and 5 White). The 18 subjects remaining for the experimental group were 11 females (3 African American, 1 Hispanic, and 7 White), and 7 males (2 African American, and 5 White).

Statistical treatment of pretest and posttest data were completed using the Statistical Package for the Social Sciences (SPSS; Norušis, 1990). An alpha level of .05 was established for all descriptive and inferential analyses.

### **Pretreatment Data Analyses**

The purpose of the pretest was to assess pretreatment differences between subjects' preferences for indigenous folk music of Ghana grouped by instructional treatment, gender, and race. The pretest consisted of a music preference inventory modeled after a preference test developed by Shehan (1981a, 1981b). The preference inventory was administered by the researcher to students in the two instruction groups during the first week of the study.

The inventory was composed of four bi-polar semantic differential scales anchored with the descriptors "like-dislike," "interesting-uninteresting," "good-bad," and "valuable-worthless." An audio stimulus tape of a single example of indigenous folk music of Ghana, Western European classical music, and current popular music was constructed by the researcher and presented via an audio cassette tape player. To indicate preference for each musical example aurally presented, subjects placed a check mark in one of seven blanks representing a zero-to-six-point rating continuum located between each descriptive anchor. A fifth item was a question regarding a subject's

intention to purchase an audio tape or compact disc of the music style heard on the stimulus tape, and was anchored by the responses "yes" and "no." In addition, a frequency item was included and was designed to determine if or how often subjects had previously listened to the particular type or style of music used in the stimulus tape. Response choices for this item included "daily," "twice a week," "weekly," "monthly," "yearly," or "never."

Instructions for completing the inventory were included on the audio cassette tape and also were presented to subjects in written form. During each testing session, time was allotted to answer subjects' questions before the inventory was administered. Each musical excerpt was 20 seconds in length, with a 15-second interval between selections to allow subjects to record responses (Shehan, 1981a, 1981b). In calculating composite verbal preference scores, the adjective-pair responses were single-weighted, with a score range of zero to six; "like-dislike" items were double-weighted, with a score range of zero to 12; and the behavioral intention item was triple-weighted, with a score range of zero to 18. For each of the preference items, zero represented a least-preferred response. Shehan's rationale for assigning different weights to the test items was supported by research findings reported by Alpert (1982) and Kuhn, Sims and Shehan (1981). Results of these studies indicated that behavioral intention items have a stronger positive correlation with operant preference indicators such as listening time than responses on a Likert scale, followed in order of associative strength by "like/dislike" items and adjective pairs. The highest possible composite score for the preference items was 48. The components of the frequency item were scored from five ("daily") to zero ("never") and analyzed separately from the preference items.

### Preliminary Analyses

Preliminary descriptive analyses of pretreatment data were conducted to determine mean preference scores and standard deviations grouped by treatment, gender, and race for the three musical styles featured in the preference inventory. Results are presented in Tables 5-7.

Mean preference score comparisons between the two instructional treatment groups for indigenous Ghanaian folk music revealed a 4.35 point higher mean score for the traditional group than for the Orff-Schulwerk-based group. The mean preference score for Western European classical music was 6.98 points higher for the traditional instruction group than for the group receiving Orff-Schulwerk-based instruction. Mean preference scores across instructional treatment groups were noticeably similar for current popular music, with only .65 points difference between preferences. Among the three music styles, current popular music received the highest mean preference scores for both instructional treatment groups. The second highest mean preference score among music styles was Western European classical music for the traditional instruction group, and indigenous Ghanaian folk music for the Orff-Schulwerk-based instruction group. Table 5 shows mean preference scores and standard deviations for the two instructional treatment groups across musical styles.

**Table 5**  
*Pretreatment Mean Preference Scores and Standard Deviations for Treatment Groups across Music Styles*

Group	n	Ghanaian Folk		Western European Classical		Current Popular	
		Mean	SD	Mean	SD	Mean	SD
Orff-Schulwerk	18	13.89	13.14	13.78	12.97	43.06	8.71
Traditional	21	18.24	16.48	20.76	16.16	43.71	9.06

As compared to analyses of preference scores grouped by instructional treatment, similar mean preference scores were found for indigenous Ghanaian folk music when gender was the grouping variable, as was the case with means for current popular music. The female mean preference score for Western European classical music was higher than the mean score for males by 7.80 points. As with the mean scores grouped by treatment, the means for current popular music grouped by gender were the highest among the three music styles. Additionally, noticeable differences were observed in each group between preferences for Western European classical and current popular music. Western European classical music was preferred by females, whereas indigenous Ghanaian folk music was preferred by males. Presented in Table 6 are mean preference scores and standard deviations grouped by gender across music styles.

**Table 6**  
*Pretreatment Mean Preference Scores and Standard Deviations for Gender across Music Styles*

Group	<i>n</i>	Ghanaian Folk		Western European Classical		Current Popular	
		Mean	<i>SD</i>	Mean	<i>SD</i>	Mean	<i>SD</i>
Females	23	16.35	14.61	20.74	14.16	42.57	10.66
Males	16	16.06	16.03	12.94	15.43	44.63	5.11

Comparisons of group mean preference scores across indigenous Ghanaian folk music and Western European classical music revealed noticeable and similar disparities among African American, Hispanic, and White groups for the two music styles. The highest and lowest mean scores for both music styles were attained by Hispanic and African American groups, respectively. The mean preference score obtained by Hispanic subjects for indigenous Ghanaian folk music was 11 points higher than the mean score

for White subjects, and 18.71 points higher than the mean score for African American subjects. Hispanic subjects' mean preference score for Western European classical music surpassed the mean scores obtained by White and African American subjects by 15.12 and 20.67 points, respectively. White subjects exhibited the highest mean preference scores among the racial groups for current popular music, with Hispanic subjects demonstrating the lowest mean score for that style. The mean preference scores of the White subjects for this music style exceeded the mean score obtained by Hispanic subjects by 8.32 points, and the mean score obtained by African American subjects by 3.65 points. In addition, mean preference scores for current popular music were the highest among the three music styles. Table 7 shows mean preference scores grouped by race across music styles.

**Table 7**  
*Pretreatment Mean Preference Scores and Standard Deviations for Race across Music Styles*

Group	n	<u>Ghanaian Folk</u>		<u>Western European Classical</u>		<u>Current Popular</u>	
		Mean	SD	Mean	SD	Mean	SD
African American	9	8.89	9.52	11.33	13.93	41.67	13.44
Hispanic	5	27.60	19.69	32.00	15.68	37.00	9.82
White	25	16.60	14.63	16.88	13.87	45.32	5.70

As observed in Tables 5-7, current popular music received the highest mean preference scores across music styles regardless of treatment, gender, and race. This finding was not unexpected, as previous research indicates that current popular music is the style most preferred by upper elementary students (Geringer & Madsen, 1987; Greer, Dorow, & Randall, 1974; LeBlanc, 1979, 1981; Madsen & Madsen, 1972).

### Analysis of Variance

Following the descriptive analyses, preference scores for indigenous folk music of Ghana were grouped across the three independent variables and subjected to a 2 (instructional treatment) by 2 (gender) by 3 (race) analysis of variance (ANOVA). The results revealed no significant difference in pretest mean preference scores when grouped by treatment [ $F(1, 28) = 3.82, p = .06$ ], gender [ $F(1, 28) = 1.12, p = .32$ ], or race [ $F(1, 28) = 1.12, p = .34$ ]. The difference between mean preference scores grouped by treatment, however, approached significance, which was considered during the analysis of posttreatment preference scores.

No significant two-way interaction effects were found for treatment and gender [ $F(1, 28) = .60, p = .45$ ], and no significant three-way interaction effects were revealed with regard to the three independent variables [ $F(1, 28) = .07, p = .80$ ]. Significant two-way interaction effects were found, however, for treatment and race [ $F(1, 28) = 4.01, p = .03$ ], and gender and race [ $F(1, 28) = 3.36, p = .05$ ].

The significant two-way interaction effect of treatment and race, and gender and race, suggested that further examination of the pretreatment and posttreatment preference scores was warranted. To determine any significant relationships ( $p \leq .05$ ) between pretreatment and posttreatment mean preference scores for indigenous folk music of Ghana, a Pearson Product-Moment correlation analysis was conducted. The obtained correlation coefficient ( $r = .43, p = .006$ ) suggested a significant moderate positive correlation between pretreatment and posttreatment preference for indigenous folk music of Ghana. In consideration of this relationship between pretreatment and posttreatment mean preference scores, the significant two-way interaction effects revealed in the ANOVA, and the assignment of intact classes to instructional treatment groups, the researcher determined that a three-way analysis of covariance (ANCOVA) of

posttreatment data was justified, using pretreatment preference for indigenous folk music of Ghana as a covariate. Results of the three-way ANOVA are presented in Table 8.

**Table 8**  
*Pretreatment 2 x 2 x 3 Analysis of Variance of Pretreatment Preference for Indigenous Folk Music of Ghana for Treatment, Gender, and Race*

Source	<i>df</i>	Sum of Squares	Mean Square	<i>F</i>	<i>p</i>
<b>Main Effects</b>					
Treatment (A)	1	698.07	698.07	3.82	.06
Gender (B)	1	188.70	188.70	1.03	.32
Race (C)	2	410.55	205.27	1.12	.34
<b>2-Way Interaction</b>					
A x B	1	109.21	109.21	.60	.45
A x C	2	1467.79	733.90	4.01	.03*
B x C	2	1228.61	614.31	3.36	.05*
<b>3-Way Interaction</b>					
A x B x C	1	12.40	12.40	.07	.80
Error	28	5120.14	182.86		

\* $p \leq .05$

### **Posttreatment Data Analysis**

Following 13 weeks of instructional treatment, the music preference inventory used for the pretest was administered to subjects as a posttest. Identical procedures for administration and scoring were followed for both tests. Both descriptive and inferential statistics were used to analyze the posttreatment preference scores.

The three null hypotheses testing main effects were as follows:

1. There is no significant main effect of treatment on fourth-grade students' preferences for indigenous folk music of Ghana.

2. There is no significant main effect of race on fourth-grade students' preferences for indigenous folk music of Ghana.
3. There is no significant main effect of gender on fourth-grade students' preferences for indigenous folk music of Ghana.

Interaction effects were tested for the following four null hypotheses:

1. There is no significant interaction effect of instructional approach and gender on fourth-grade students' preferences for indigenous folk music of Ghana.
2. There is no significant interaction effect of instructional approach and race on fourth-grade students' preferences for indigenous folk music of Ghana.
3. There is no significant interaction effect of gender and race on fourth-grade students' preferences for indigenous folk music of Ghana.
4. There is no significant interaction effect of instructional approach, gender, and race on fourth-grade students' preferences for indigenous folk music of Ghana.

All null hypotheses were tested using a 2 (instructional treatment) by 2 (gender) by 3 (race) analysis of covariance with pretreatment preference scores for indigenous folk music of Ghana serving as the covariate. An alpha level of .05 was established for all statistical and inferential analyses.

### Preliminary Analyses

Preliminary descriptive analyses of posttest data were conducted to ascertain posttreatment mean preference scores and standard deviations grouped by treatment, gender, and race for the indigenous Ghanaian folk, Western European classical, and current popular music styles featured in the posttest. Results of this analysis are presented in Tables 9-11, including adjusted mean preference scores for indigenous folk music of Ghana, derived from the ANCOVA analysis. Only the results of *t* tests and oneway ANOVA's conducted on the means scores for Western European and current popular music across grouping variable are included in the discussion of data presented

in these tables. For informational purposes, the mean preference scores for indigenous folk music of Ghana across grouping variables are included in Tables 9-11, as the investigation of significance of means for this music style are addressed in the discussion of the ANCOVA analysis.

Analysis of posttest preference scores grouped by instructional treatment revealed mean preference scores across instructional treatment groups were highest for current popular music, with the traditional instruction group attaining a 5.91 point higher mean score than the Orff-Schulwerk-based instruction group. An independent *t*-test analysis of mean scores for current popular music across instructional treatment groups indicated that the score differential was significant ( $p = .03$ ). Mean preference scores for Western European classical music were similar across instructional treatment groups, and an independent *t*-test analysis of these mean scores revealed no significant difference ( $p = .88$ ). The Orff-Schulwerk instruction group demonstrated a 3.62 point higher adjusted mean preference score than the traditional instruction group for indigenous Ghanaian folk music. Table 9 presents the results of the analysis of posttest preference scores grouped by treatment.

Table 9  
*Posttreatment Mean Preference Scores and Standard Deviations for Treatment Groups across Music Styles*

Treatment Group	<i>n</i>	Ghanaian Folk		Western European Classical		Current Popular	
		Adjusted Mean	<i>SD</i>	Mean	<i>SD</i>	Mean	<i>SD</i>
Orff-Schulwerk	18	15.49	10.62	12.39	12.15	40.28	9.84
Traditional	21	11.87	11.30	13.48	14.81	46.19	6.38

As with the analysis of posttest mean preferences scores grouped by treatment, the analysis of posttest mean preference scores grouped by gender revealed highest mean scores across music styles for current popular music, with males demonstrating a 4.41 point greater magnitude of preference than females. Results of an independent *t*-test analysis revealed the difference in male and female mean preference scores was significant ( $p = .001$ ). Gender groups revealed comparable mean preference scores for Western European classical music, and an independent *t*-test analysis of these means revealed no significant difference ( $p = .39$ ). For indigenous Ghanaian folk music, males exhibited an adjusted mean preference score 2.51 points higher than the adjusted mean for females. Results of the analysis of posttest preference scores grouped by gender are shown in Table 10.

Table 10  
*Posttreatment Mean Preference Scores and Standard Deviations for Gender across Music Styles*

Group	<i>n</i>	<u>Ghanaian Folk</u>		<u>Western European Classical</u>		<u>Current Popular</u>	
		Adjusted Mean	<i>SD</i>	Mean	<i>SD</i>	Mean	<i>SD</i>
Females	23	12.37	9.86	13.26	12.31	41.65	10.25
Males	16	14.88	12.45	12.56	15.42	46.06	4.49

Consistent with mean preference scores grouped by treatment and gender across music styles, the analysis of mean preference scores grouped by race revealed highest mean preference scores for current popular music, with comparable mean scores across racial groups for that music style. A oneway ANOVA revealed no significant difference ( $F = .005, p = 1.00$ ) between mean preference scores for popular music grouped by race.

Less similarity among mean preference scores was demonstrated for Western European classical music. Hispanic subjects exhibited the highest mean scores, whereas African American students attained the lowest relative to Western European classical music. A 9.80 point difference in mean preference scores between the Hispanic and White subjects, and a 15.36 point mean score difference between the African American and Hispanic subjects suggested the disparities in means might be of a significant magnitude ( $p < .05$ ). Results of a oneway ANOVA indicated a significant difference ( $F = 3.53, p = .04$ ) between preferences for Western European classical music grouped by race. The Scheffé multiple comparison procedure was used to locate the source of significance. Results of the post hoc analysis revealed that the significant difference in mean preference scores for Western European classical music existed between African American and Hispanic groups.

Mean preference scores across racial groups for indigenous folk music of Ghana were similarly disparate as those for Western European classical music. Hispanic subjects demonstrated the highest adjusted mean preference score, with White subjects attaining the lowest adjusted mean preference score for the indigenous Ghanaian folk music style. Table 11 shows the mean preference scores and standard deviations grouped by race across musical styles.

**Table 11**  
*Posttreatment Mean Preference Scores and Standard Deviations for Race across Music Styles*

Group	n	Ghanaian Folk		Western European Classical		Current Popular	
		Adjusted Mean	SD	Mean	SD	Mean	SD
African American	9	14.50	12.63	7.44	7.45	43.67	9.82
Hispanic	5	18.54	8.32	22.80	16.53	43.60	5.90
White	25	8.76	9.39	13.00	13.86	43.36	8.87

Analysis of Covariance: Testing Null Hypotheses

Upon completion of the preliminary descriptive statistical analyses, the analysis to test the null hypotheses was initiated. Posttest preference scores for indigenous folk music of Ghana were grouped by the three independent variables and analyzed via a 2 (instructional treatment) by 2 (gender) by 3 (race) analysis of covariance (ANCOVA) with pretreatment preference scores for Ghanaian folk music serving as the covariate. Results of the three-way ANCOVA are presented in Table 12.

Table 12

*Posttreatment 2 x 2 x 3 Analysis of Covariance of Posttreatment Preference for Indigenous Folk Music of Ghana for Treatment, Gender, and Race*

Source	<i>df</i>	Sum of Squares	Mean Square	<i>F</i>	<i>p</i>
Covariate	1	607.45	607.45	8.54	.007*
Main Effects					
Treatment (A)	1	195.24	195.24	2.75	.11
Gender (B)	1	43.73	43.73	.62	.44
Race (C)	2	446.40	223.20	3.14	.06
2-Way Interactions					
A x B	1	.47	.47	.007	.94
A x C	2	528.02	264.01	3.71	.04*
B x C	2	45.04	22.52	.32	.73
3-Way Interactions					
A x B x C	1	7.20	7.20	.10	.75
Error	27	1919.94	71.11		

\* $p \leq .05$

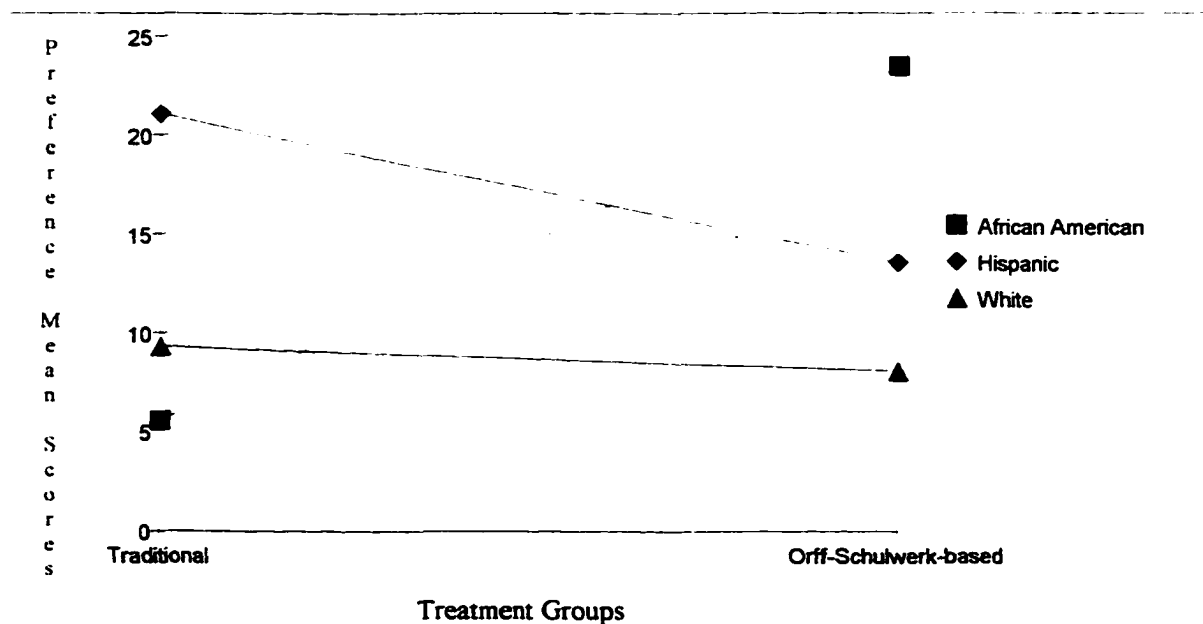
The three-way ANCOVA revealed that the effect of the covariate on posttreatment preference scores for indigenous folk music of Ghana was significant [ $F(1, 27) = 8.54, p = .007$ ], supporting the use of covariate procedures in the analysis of posttreatment data. ANCOVA analysis for instructional treatment across race and gender resulted in no significant difference between adjusted posttest means [ $F(1, 27) = 2.75, p = .11$ ]. Consequently, the null hypothesis regarding the main effect of instructional treatment on the dependent variable was retained. As noted in the preliminary analysis of posttest mean preference scores for indigenous folk music of Ghana, the adjusted mean score obtained by subjects in the Orff-Schulwerk instruction group exceeded the adjusted mean score obtained by the traditional instruction group by only 3.62 points. Although the attained probability of .11 was not within the .05 significance level established to test the null hypothesis for the main effect of instructional treatment on the dependent variable, it is noteworthy in light of subsequent discussion regarding interaction effects between and among the variables of treatment, gender, and race.

The ANCOVA analysis for gender across race and instruction group resulted in no significant difference [ $F(1, 27) = .62, p = .44$ ] between male and female adjusted mean preference scores for indigenous Ghanaian folk music. Based on these results, the null hypothesis regarding the main effect of gender on the dependent variable was retained. Males and females attained adjusted mean preference scores of 14.88 and 12.37, respectively. The adjusted mean preference score for males slightly exceeded the adjusted mean for females by 2.51 points.

No significant main effect of race across gender and instruction group was revealed by the ANCOVA analysis [ $F(2, 27) = 3.14, p = .06$ ]. Thus, the null hypothesis regarding the main effect of race on preference for indigenous folk music of Ghana was retained. The adjusted mean preferences scores for African American, Hispanic, and

White subjects were 14.50, 18.54, and 8.76, respectively. The attained probability of .06 is noteworthy in that it approached the established .05 level of significance, suggesting that the race variable should be considered and controlled in future research similar to the current investigation.

The second-order analysis involved a test of all null hypotheses regarding interaction effects of treatment, gender, and race on the dependent variable. The ANCOVA analysis revealed no significant two-way interaction effects for treatment and gender [ $F(1, 27) = .007, p = .94$ ], and gender and race [ $F(2, 27) = .32, p = .73$ ]. Additionally, no significant three-way interaction effects were revealed for treatment, gender, and race [ $F(1, 27) = .10, p = .75$ ]. A significant two-way interaction effect was found, however, for treatment and race [ $F(2, 27) = 3.71, p = .04$ ]. A graphic illustration of the two-way interaction of between treatment and race is presented in Figure 1.



*Figure 1.* Interaction of treatment and race on adjusted posttreatment mean preference scores for indigenous folk music of Ghana.

Adjusted posttest mean preference scores for African American, Hispanic, and White subjects in the traditional instruction group were 5.54, 21.03, and 9.03, respectively. For the Orff-Schulwerk-based instruction group, the respective adjusted posttest mean preference scores for African American, Hispanic, and White subjects were 23.46, 13.56, and 8.49. To examine the nature of the two-way interaction effect of treatment and race, oneway ANOVAs were used to analyze adjusted mean preference scores between racial groups within instructional treatment groups, and *t* tests were used to analyze mean preference scores for same-race groups across instructional treatment groups.

Results of the oneway ANOVA analysis of mean preference scores between racial groups receiving traditional instruction indicated significant differences ( $F = 7.34, p = .005$ ). The Scheffé multiple comparison procedure revealed the significant difference in adjusted means was between the Hispanic group and both the African American group ( $p = .01$ ), and the White group ( $p = .01$ ), with respective adjusted mean preference scores of 21.03, 5.54, and 9.03. The ANOVA results for racial groups within the traditional instruction group are presented in Table 13.

Table 13  
*Traditional Instruction Group Posttreatment Preference for Indigenous Folk Music of Ghana Oneway Analysis of Variance for Race*

Source	<i>df</i>	Sum of Squares	Mean Square	<i>F</i>	<i>p</i>
Between Groups	2	1147.80	573.90	7.34	.005*
Within Groups	18	1407.44	78.19		
Total	20	2555.24			

\* $p \leq .05$

The second oneway ANOVA procedure was used to examine mean preference scores for racial groups in the Orff-Schulwerk-based instruction group. This analysis also revealed significant differences ( $F = 5.39, p = .02$ ) between racial groups on adjusted mean preference scores. The Scheffé multiple comparison procedure revealed the source of significance was between the mean preference scores of the African American and White racial groups ( $p = .02$ ), with respective mean preference scores of 23.46 and 8.49. The ANOVA results for racial groups within the Orff-Schulwerk-based instruction group are presented in Table 14.

Table 14  
*Orff-Schulwerk-based Instruction Group Posttreatment Preference for Indigenous Folk Music of Ghana Oneway Analysis of Variance for Race*

Source	<i>df</i>	Sum of Squares	Mean Square	<i>F</i>	<i>p</i>
Between Groups	2	752.41	376.21	5.39	.02*
Within Groups	15	1047.20	69.81		
Total	17	1799.61			

\* $p \leq .05$

Differences in adjusted mean preference scores for each racial group across instructional treatment groups were examined via independent *t*-test analyses. A significant difference in mean preference scores across instructional treatment groups was found only for the African American group ( $p = .002$ ). Respective mean preference scores of 5.54 and 23.46 were obtained for African American subjects receiving traditional and Orff-Schulwerk-based instruction.

### Investigation of Research Questions

Two research questions were investigated in the current study.

1. What is the magnitude of relationship between verbally-reported preference and verbally-reported listening frequency for indigenous Ghanaian folk music, Western European classical music, and current popular music?
2. What is the magnitude of relationship between verbally-reported preference and verbally-reported behavioral intention for indigenous Ghanaian folk music, Western European classical music, and current popular music?

Pearson Product-Moment correlation analysis of response scores for the preference, behavioral intention, and listening frequency items in the inventory was used to investigate the research questions.

The correlation between verbally-reported listening frequency and verbally-reported preference was moderate and significant for Western European classical music ( $r = .66$ ) and indigenous Ghanaian folk music ( $r = .42$ ), and strong and significant for current popular music ( $r = .71$ ). Thus, current popular music demonstrated the strongest relationship between verbally-reported listening frequency and verbally-reported preference. The relationship between verbally-reported preference and verbally-reported behavioral intention was strong and significant for the Western European classical ( $r = .85$ ), current popular ( $r = .74$ ), and indigenous Ghanaian folk ( $r = .81$ ) music styles, with the strongest correlation exhibited for the Western European classical music style.

Although the magnitude of relationship between verbally-reported behavioral intention and verbally-reported listening frequency was not among the research questions analyzed, the correlation procedure revealed interesting results for these item responses. The relationship between the verbally-reported intention to purchase Western European classical music and the verbally-reported listening frequency for this music style was

strong and significant at the .05 level ( $r = .85$ ). Not surprisingly, based on the findings of previous research regarding children's preferences for current popular music, the relationship between verbally-reported behavioral intention and verbally-reported listening frequency for this music style was strong and significant at the .01 level ( $r = .88$ ). A moderate and significant relationship was found between verbally-reported behavioral intention and verbally-reported listening frequency for indigenous folk music of Ghana ( $r = .45$ ). Variable correlations are presented in Table 15.

Table 15  
*Correlations of Variables*

Variables	BIC	LFC	PP	BIP	LFP	PG	BIG	LFG
PC	.85**	.66**	-.22	-.31	-.28	.53*	.19	.25
BIC	—	.85*	-.23	-.20	-.20	.48*	.20	.26
LFC		—	.66*	-.12	-.01	.34*	.06	.46**
PP			—	.74**	.71**	.10	.20	.08
BIP				—	.88**	.12	.24	.12
LFP					—	.08	.13	.21
PG						—	.81**	.42**
BIG							—	.45*

\*  $p < .05$ ; \*\*  $p < .01$ .

*Note* PC = Preference for Classical Music  
 BIC = Behavioral Intention for Classical Music  
 PP = Preference for Current Popular Music  
 BIP = Behavioral Intention for Current Popular Music  
 PG = Preference for Indigenous Ghanaian Folk Music  
 BIG = Behavioral Intention for Indigenous Ghanaian Folk Music  
 LFC = Listening Frequency for Classical Music  
 LFP = Listening Frequency for Current Popular Music  
 LFG = Listening Frequency for Indigenous Ghanaian Folk Music

Results of the correlation analyses suggested that verbally-reported behavioral intention was more closely related to verbally-reported music preference than verbally-reported listening frequency, except in the case of current popular music. The relationship between verbally-reported music preference and verbally-reported listening frequency corresponded with the relationship between verbally-reported music preference and verbally-reported behavioral intention with regard to the current popular music style.

### **Summary**

Results of the analyses of the effect of two instructional approaches on fourth-grade students' preferences for indigenous folk music of Ghana may be summarized as follows:

1. There was no significant main effect of instructional treatment on fourth-grade students' preferences for indigenous Ghanaian folk music.
2. There was no significant main effect of gender on fourth-grade students' preferences for indigenous Ghanaian folk music.
3. There was no significant main effect of race on fourth-grade students' preferences for indigenous Ghanaian folk music.
4. There was no significant two-way interaction effect of instructional treatment and gender, and gender and race on fourth-grade students' preferences for indigenous Ghanaian folk music.
5. There was no significant three-way interaction effect of instructional treatment, gender, and race on fourth-grade students' preferences for indigenous Ghanaian folk music.
6. There was a significant two-way interaction effect of treatment and race on fourth-grade students' preferences for indigenous Ghanaian folk music.
7. The relationship between verbally-reported preference and verbally-reported listening frequency was significant for the indigenous Ghanaian folk, Western European classical, and current popular music styles.

8. The relationship between verbally-reported preference and verbally-reported behavioral intention was significant for the indigenous Ghanaian folk, Western European classical, and current popular music styles.

Therefore, the results indicated that among the primary research objective relating to instructional treatment, and the secondary objective relating to gender and race, none of the variables emerged as a significant influence on fourth-grade students' preferences for indigenous folk music of Ghana. In addition, there were significant positive correlations between music preference and both listening frequency and behavioral intention across indigenous Ghanaian folk, Western European classical, and current popular music styles.

CHAPTER V  
SUMMARY, CONCLUSIONS, AND RECOMMENDATIONS

**Summary**

The purpose of this study was to examine the effects of an Orff-Schulwerk-based and a traditional instructional approach on fourth-grade students' preferences for indigenous Ghanaian folk music. The sample was comprised of one intact fourth-grade class ( $n = 18$ ) receiving instruction based on Orff-Schulwerk pedagogy, and another intact fourth-grade class ( $n = 21$ ) within the same school receiving instruction founded on traditional methodology.

Three main-effect null hypotheses were tested.

1. There is no significant main effect of instructional approach on fourth-grade students' preferences for indigenous folk music of Ghana.
2. There is no significant main effect of gender on fourth-grade students' preferences for indigenous folk music of Ghana.
3. There is no significant main effect of race on fourth-grade students' preferences for indigenous folk music of Ghana.

In addition, null hypotheses regarding all possible interaction effects were tested.

4. There is no significant interaction effect of instructional approach and gender on fourth-grade students' preferences for indigenous folk music of Ghana.
5. There is no significant interaction effect of instructional approach and race on fourth-grade students' preferences for indigenous folk music of Ghana.
6. There is no significant interaction effect of gender and race on fourth-grade students' preferences for indigenous folk music of Ghana.

7. There is no significant interaction effect of instructional approach, gender, and race on fourth-grade students' preferences for indigenous folk music of Ghana.

An alpha level of .05 was used to test all null hypotheses. The following research questions also were examined in this study.

1. What is the magnitude of relationship between verbally-reported preference and verbally-reported listening frequency for indigenous Ghanaian folk music, Western European classical music, and current popular music?
2. What is the magnitude of relationship between verbally-reported preference and verbally-reported behavioral intention for indigenous Ghanaian folk music, Western European classical music, and current popular music?

#### Pretreatment Procedures

A preference inventory based on a preference test developed by Shehan (1981a, 1981b) was administered to the subjects during the first week of the research study. The inventory consisted of four bi-polar semantic differential scales anchored with the descriptors "like-dislike," "interesting-uninteresting," "good-bad," and "valuable-worthless." A fifth item, anchored by the responses "yes-no," was a behavioral intention question designed to determine the likelihood of a subject purchasing an audio tape or compact disk of the indigenous Ghanaian folk, Western European classical, or current popular music heard on the stimulus tape. Subjects indicated preferences for each musical contingency by placing a check in one of seven blanks representing a zero-to-six-point continuum located between each descriptive anchor. An additional item designed to indicate if or how often subjects listened to the particular type or style of music used in the stimulus tape was included.

Preliminary descriptive analyses of pretreatment data were conducted to determine mean preference scores and standard deviations grouped by treatment, gender, and race for the indigenous Ghanaian folk, Western European classical, and current

popular music styles featured in the preference inventory. Following the descriptive analyses, preference scores for indigenous folk music of Ghana were grouped across the three independent variables and analyzed via a 2 (instructional treatment) by 2 (gender) by 3 (race) analysis of variance (ANOVA) to determine if scores differed significantly ( $p \leq .05$ ). Results indicated no significant main effect for treatment, gender, and race. No significant two-way interaction effects for treatment and gender, and no significant three-way interaction effects for the three independent variables were found. Significant two-way interaction effects were found, however, for treatment and race [ $F(2, 28) = 4.01, p = .03$ ], and gender and race [ $F(2, 28) = 3.36, p = .05$ ].

#### Treatment Procedures

Subjects were instructed by the researcher during 40-minute classes, once a week, for a period of 13 weeks. In an effort to control for contamination, the investigator met with the traditional instruction group on Thursdays and the Orff-Schulwerk-based instruction group on Fridays, in the same environment and during the same time of day throughout the treatment period. Additionally, two North Carolina licensed public school elementary general music teachers were selected and trained by the researcher to evaluate a random sample of 26 videotape recorded teaching sessions for consistency and equality of teacher approval/disapproval of student responses across instructional treatment groups. An interobserver concordance quotient of .88 obtained during training was acceptable as indicated by Madsen and Madsen (1981).

Following the training sessions, the two teacher observers evaluated three additional randomly selected video-taped lessons presented to the two instructional treatment groups for incidences of teacher approval and disapproval of students academic and social responses. Mean incidences of approval for the Orff-Schulwerk-based

instruction group and the traditional instruction group were 7.33 and 6.50 respectively. The mean incidence of disapproval was 2.67 for the Orff-Schulwerk-based group and 2.88 for the traditional group. These results suggested that equality and consistency of teacher approval and disapproval of student academic and social responses to instruction across instructional treatment groups had been established.

Subjects in the Orff-Schulwerk-based instructional treatment group received instruction founded on a pedagogical approach that: (a) is based on rhythm as the primary component of expression, (b) involves a rote process that integrates speech, song and movement, and (c) emphasizes the importance of experience and internalization as antecedents to conceptualization (Saliba, 1990). The text *Exploring Orff* (Steen, 1992) served as a guide for instructional planning.

Traditional instruction received by the second instructional treatment group was derived from an instructional model evidenced in *The Music Connection* (Beethoven et al., 1995), and *Share the Music* (Bond et al., 1995), two widely-used basal general music series textbooks. Features of the procedures associated with the model, and which served as the operational definition of "traditional instruction" for purposes of this study include: (a) an eclectic instructional approach borrowing from a variety of instructional pedagogies and strategies, (b) pre-lesson statements designed for student consideration regarding musical concepts to be learned, (c) standard or devised notation employed as constituents of instructional presentation, and (d) use of an assortment of musical elements as foundations for learning such as melody, timbre, dynamics, tempo, texture, and rhythm.

Instruction for both groups included the use of percussion instruments native to cultures of Ghana, as well as analogous classroom percussion instruments. Recordings of indigenous Ghanaian folksongs incorporated in the lessons were generated from an audio

cassette tape player. For the Orff-Schulwerk instruction group, folk songs were taught by rote. Body percussion and rhythmic chants were incorporated to facilitate transfer of rhythms to instruments for accompaniment of songs. An overhead projector and projection screen were used to present notation and text of folk songs, and to present devised notation for instrumental accompaniment to the traditional instruction group.

### Posttreatment Procedures

During the final week of the study, the preference inventory was readministered to subjects as a posttest. The pretest ANOVA results precipitated an examination of the degree of relationship between pre- and posttest mean preference scores on the dependent variable. Results of a Pearson Product-Moment correlation analysis revealed a significant moderate positive correlation ( $r = .43, p = .006$ ). ANOVA results regarding interaction effects of treatment and race, and gender and race, results of pre- and posttest correlation analysis of the dependent variable, and the intact nature of the instructional treatment groups supported the use of covariance procedures in the analyses of posttest data. Therefore, the null hypotheses were tested using a 2 (instructional treatment) by 2 (gender) by 3 (race) analysis of covariance (ANCOVA) with subjects' pretest preference scores for indigenous folk music of Ghana serving as the covariate.

The null hypothesis regarding the main effect of treatment on preference for indigenous Ghanaian folk music was retained. No significant difference in adjusted posttest mean preference scores for the two instructional groups was found [ $F(1, 27) = 2.75, p = .11$ ]. The obtained adjusted mean preference score for the Orff-Schulwerk instruction group was 15.49, whereas the traditional instruction group attained an adjusted mean preference score of 11.87.

The second null hypothesis regarding the main effect of gender was retained. The variable had no significant main effect [ $F(1, 27) = .62, p = .44$ ] on adjusted posttest mean preference scores for males and females. Between gender groups, males attained a higher adjusted mean preference score ( $x = 14.88$ ) than females ( $x = 12.37$ ).

The third null hypothesis regarding the main effect of race also was retained. No significant main effect of race on adjusted posttest mean preference scores for indigenous folk music of Ghana was found [ $F(1, 27) = .314, p = .06$ ] for African American, Hispanic, and White racial groups. Among these groups, the highest adjusted mean preference score was attained by Hispanic subjects ( $x = 18.54$ ), followed in descending order of magnitude by African American ( $x = 14.50$ ), and White subjects ( $x = 8.76$ ).

A significant two-way interaction effect of treatment and race on adjusted mean preference scores was found [ $F(2, 27) = 3.71, p = .04$ ]. Hispanic subjects achieved the highest adjusted mean preference score among racial groups receiving traditional instruction ( $x = 21.03$ ), followed in descending order of magnitude by White subjects ( $x = 9.03$ ) and African American subjects ( $x = 5.54$ ). In comparison, African American subjects receiving Orff-Schulwerk-based instruction attained the highest adjusted mean preference score ( $x = 23.46$ ), followed in descending order of magnitude by Hispanic subjects ( $x = 13.56$ ) and White subjects ( $x = 8.49$ ).

Oneway ANOVA procedures were used to examine adjusted mean preference scores for racial groups grouped by instructional treatment. Significant differences in means were revealed for racial groups in both the traditional ( $F = 7.34, p = .004$ ) and the Orff-Schulwerk-based instruction group ( $F = 5.37, p = .02$ ). Scheffé multiple comparison procedures were conducted to determine the source of significance between racial group means within the two instructional treatment groups. Results revealed significant differences between African American and Hispanic ( $p = .05$ ) and White and

Hispanic ( $p = .01$ ) adjusted mean preference scores for the traditional instruction group. For the Orff-Schulwerk-based instruction group, a significant difference ( $p = .02$ ) in adjusted preference mean scores was found for African American and White racial groups. Adjusted mean preference scores for each racial group across instructional treatment groups were examined via independent  $t$ -test analyses. A significant difference in adjusted mean preference scores was found only for the African American group ( $p = .002$ ).

Pearson Product-Moment correlation analyses were conducted on adjusted mean preference scores to examine research questions regarding the degree of relationship between verbally-reported music preference and both verbally-reported listening frequency and verbally-reported behavioral intention for the indigenous Ghanaian folk, Western European classical, and current popular musical styles. Results indicated that significant relationships occurred between listening frequency and music preference at moderate levels for Western European classical music ( $r = .66, p = .000$ ), and indigenous folk music of Ghana ( $r = .42, p = .008$ ), and at a strong level for current popular music ( $r = .71, p = .000$ ). Significant relationships between music preference and behavioral intention occurred at strong levels across all three music styles: Western European classical music ( $r = .85, p = .000$ ), indigenous Ghanaian folk music ( $r = .81, p = .000$ ), and current popular music ( $r = .74, p = .000$ ).

## **Discussion**

### **Instructional Treatment**

The primary purpose of this study was to investigate the effects of an Orff-Schulwerk-based instructional approach and a traditional instructional approach on fourth-grade students' preferences for indigenous Ghanaian folk music. Posttest data

analysis revealed no significant difference in adjusted mean preference scores for subjects receiving traditional instruction and subjects receiving instruction based on Orff-Schulwerk pedagogy. Although an examination of several studies in the research literature (Bradley, 1972; Flowers, 1980a; Fung, 1996; Larson, 1971; Shehan, 1985) revealed increases in preference for taught selections of a particular music style or genre, these studies and others (Gross, 1984; Shehan, 1981) provide no conclusive evidence that preference for untaught selections is affected significantly either by instruction alone, or by one specific instructional approach as compared to another. Results of the current study did not clarify this research issue.

The higher posttest mean preference scores attained by the Orff-Schulwerk-based instruction group for indigenous Ghanaian folk music, and the traditional instruction group for Western European classical music are negligible. The comparable treatment means for each of these two styles suggest that subjects in the two instructional treatment groups were similar in background. The significant mean preference score differential ( $p = .03$ ) observed between the traditional and Orff-Schulwerk-based instruction groups for current popular music was unexpected, and this researcher's conjecture is that the small sample size may account for this result. The statistical significance obtained may not be as important as the practical consideration that treatment means for this music style were substantially higher than those for the indigenous Ghanaian folk and Western European classical music styles. This finding supports previous research results suggesting that current popular music is the style most preferred by upper elementary children. The similarities in means across music styles exhibited by the two instructional treatment groups for indigenous Ghanaian folk and Western European classical music suggest that subjects' preferences for the indigenous Ghanaian folk music genre may be

influenced by instruction only as much as another less peer-approved style typically featured in general music curricula.

### Gender

The main effect of gender on preference for indigenous folk music of Ghana was not significant at the .05 level. Although the adjusted posttest mean preference score for males was slightly higher than the mean for females, the difference did not attain a level of statistical significance. As with preference scores grouped by treatment, an examination of mean preference scores across the three music styles for the gender groups revealed highest mean scores for current popular music. The significant difference between male and female mean preference scores ( $p = .001$ ) for this music style may be attributed to factors known to affect gender preferences, and may imply a preference by males for the female performer featured in the current popular music example. In addition, there is the possibility that some female subjects' preference scores reflected a perception that the current popular music example, which was ranked number four on the *Billboard's Hot 100 Singles* list during the pretest, was passé in comparison to other popular music styles receiving radio airplay at the time the posttest was administered.

The mean preference scores exhibited by males and females for the indigenous Ghanaian folk and the Western European classical music styles invite speculations similar to those made for the instructional treatment group means: (a) gender groups were probably alike in background, and (b) instruction may influence preferences for indigenous Ghanaian folk music only to the extent that it is competitive with preferences for a style less approved by peers than current popular music.

### Race

The independent variable of race was found to have no significant main effect on subjects' preferences for indigenous folk music of Ghana. This finding was inconsistent with results of previous studies (Appleton, 1971; James, 1973; Killian, 1990; May, 1983; McCrary, 1993; Meadows, 1970) in which race and ethnic group identification were found to be significant factors influencing music preference.

The differences observed for mean preference scores grouped by race with regard to indigenous Ghanaian folk and Western European classical music styles were notable. Hispanic subjects attained the highest mean preference scores for both styles. The high mean preference score of 18.54 attained by Hispanic subjects for indigenous Ghanaian folk music may be attributed to factors associated with language acquisition. Being bilingual, Hispanic subjects may have found the languages of the Ghanaian ethnic groups featured in the song texts easier to assimilate than did their White and African American peers. This proposed facility with assimilation may have promoted an increased positive association with the indigenous Ghanaian folk music style for these particular subjects. In addition, the use of songs with texts in languages foreign to all subjects may have had an equalizing effect in terms of Hispanic subjects' class participation in that these subjects may no longer have perceived African American and White subjects as having a linguistic advantage.

The discernibly high mean preference score of 22.80 attained by the Hispanic group as compared to the respective 7.44 and 13.00 mean preference scores attained by the African American and White racial groups for Western European classical music was a particularly unexpected finding. The achieved mean preference score of the Hispanic subjects may simply be due to their limited representation, as they comprised only 12% of the total subject sample. There is the possibility that a larger number of Hispanic

subjects would have demonstrated a greater differentiation in individual scores for this music style.

The mean preference scores achieved by the African American and White subjects for the indigenous Ghanaian folk and Western European classical music styles also are cause for speculation. African American subjects attained the lowest mean preference score for Western European classical music ( $\bar{x} = 7.44$ ), whereas White subjects demonstrated the lowest mean preference score for traditional Ghanaian music ( $\bar{x} = 8.76$ ). These results were suggestive of findings reported by Killian (1990) in which White and African American subjects exhibited preferences for same-race performers. In the case of the current study, there is the possibility that preferences for these two groups were influenced by the ethnically identifiable character of the indigenous Ghanaian folk music and the perceived Western European character of the classical music example. The researcher observed that many African American subjects were eager to demonstrate their knowledge about the continent of Africa, exhibiting pride in their ability to contribute to the class in this manner.

Although the results of the current study did not support the consensus of previous research findings regarding the statistical significance of race as a factor influencing music preference, the observed differences in means for the race variable is indicative that factors exist which may influence music preferences of different racial groups. Music teachers would do well to recognize the implications of research findings regarding this variable as they develop strategies for teaching children about world music.

### Instructional Treatment and Race Interaction

The effect of the two instructional treatments interacted significantly with subjects' race with regard to preference for indigenous folk music of Ghana [ $F(2, 27) = 3.71, p = .04$ ]. Significant differences in mean preference scores were found between African American and Hispanic groups ( $p = .01$ ) and White and Hispanic groups ( $p = .01$ ) in the traditional instruction group. In the Orff-Schulwerk instruction group, significant differences in mean preference scores were found for African American and White racial groups ( $p = .02$ ). The African American group exhibited the only significant difference in mean preference scores across instructional treatment groups.

There are no clear-cut explanations for these findings. The significantly high 21.03 mean preference score for Hispanic subjects in the traditional group may be attributed to several factors. The researcher observed that Hispanic subjects in the traditional group sat together during instruction, and consistently associated with each other during group music activities for purposes of facilitating language comprehension through mutual English-to-Spanish translation of instructional directions and content. This affiliation may have contributed to consensus-building with regard to positive preferences for the indigenous Ghanaian folk music style. In addition, one subject stated that a relative in Venezuela owned instruments similar to the Ghanaian instruments used in the study. Perhaps this statement was indicative of a positive regard for the instructional content which was shared with other Hispanic subjects in the traditional instructional treatment group. Another consideration is that the families of three of the Hispanic subjects had recently immigrated from Mexico where a more traditionally structured instructional approach is the norm. Additionally, a likelihood exists that Hispanic subjects were more open to indigenous folk music of Ghana because of the rhythmic similarities to certain types of Latin American music styles.

The significant 23.46 mean preference score attained by the African American group in the Orff-Schulwerk-based instruction group may be attributed to the very nature of the Schulwerk. There is the possibility that the rote, aural process used in the presentation of rhythmic and melodic elements for Orff-Schulwerk-based instruction was more appealing to the African American subjects, as it parallels a process still very much in evidence in African American musical culture. Three of the five African American subjects in the Orff-Schulwerk instructional treatment group were observed to have exceptional rhythmic skills and were able to maintain steady rhythmic ostinati within simple polyrhythmic sequences. These positive experiences may have translated into a greater magnitude of preference for the indigenous Ghanaian folk music style.

The differences reflected in the presentation of rhythm activities in the two instructional treatment groups also may account for the significant difference in mean preference scores exhibited by the African American subjects across instructional treatment groups. The researcher observed that African American students in the traditional instruction group frequently expressed annoyance at having to read the devised notation and rhythm number lines used to simulate Ghanaian rhythm patterns.

These interpretations of the possible causes of the significant interaction effect of treatment and race are speculative. There is the possibility that other variables not considered in the present investigation contributed to the significant differences revealed. These results obviously are applicable only to the current study and are not generalizable to other instructional contexts and situations. The results can serve, however, to assist music educators in understanding the complex nature of music preference development in children.

### Research Questions

The results of analyses examining the relationship between verbally-reported music preference and both verbally-reported listening frequency and verbally-reported behavioral intention for the indigenous Ghanaian folk, Western European classical, and current popular music indicated significant positive correlations across the three music styles. The relationship between verbally-reported preference and verbally-reported listening frequency was strong for the popular music style ( $r = .71, p = .000$ ): children's preference for popular music is closely associated with how often they listen to popular music outside of the music classroom. This result was not unexpected given the media saturation enjoyed by current popular music styles. The moderate relationships between verbally-reported preference and verbally reported listening frequency for indigenous Ghanaian folk ( $r = .42, p = .008$ ), and Western European classical music ( $r = .66, p = .000$ ) indicated that subjects' verbally-reported preferences for these two music styles were not closely associated with how often they listen to them, and suggest the possibility that other factors may be employed in subjects' preference decisions.

The strongest correlation between preference and behavioral intention was exhibited for indigenous Ghanaian folk music ( $r = .81, p = .000$ ), followed in descending order of associative strength by Western European classical ( $r = .85, p = .000$ ), and current popular music ( $r = .74, p = .000$ ). These results reflected the fact that subjects' verbally-reported preference for a specific music style was strongly correlated with their intention to purchase a commercial recording of that style. The stronger correlations between preference and behavioral intention for indigenous folk music of Ghana and Western European classical music as compared to popular music indicated a greater inclination against the purchase of a non-preferred music style than the desire to purchase a preferred style.

### Other Research Considerations

Although an alpha reliability coefficient of .64 was obtained for the preference inventory used in the current study, there is a possibility that further refinement of descriptors anchoring semantic differential scales may be required for use with students at the fourth-grade level. Examination of individual inventory response sheets indicated some subjects perceived the descriptive anchors as dichotomous response structures despite written and oral directions to the contrary. Whereas some subjects used a variety of points along the seven-point response continuum between the anchors to indicate magnitude of preference, other subjects exhibited a tendency to use points at the extremes of the continuum for all item responses. The superior measurement precision of operant preference measures as compared to verbal scales in some research contexts has been cited by researchers (Kuhn, 1980; Flowers, 1981). The constrictions of the elementary school schedule and the time required to test subjects individually via an operant measure, however, render its use prohibitive for studies such as the current one.

Another research concern involves the recorded musical contingencies used in the music preference inventory. The possibility exists that, in indicating preference for the recorded music contingencies used in the music preference inventory, subjects responded to perceived differences in sound quality among the examples. The indigenous Ghanaian folk music example used for the music preference inventory was a field recording of the song "Pεε Pεε" included in the cassette tape recording correlated with the instructional text *Let Your Voice Be Heard!* (Adzinyah, Maraire, & Tucker, 1986). As with any music recorded in a natural environment, the production quality of the field recording was not comparable to the production quality of the studio-produced Western European classical and current popular musical examples used for the inventory. The sound production

quality as an intervening variable influencing subjects' preferences in the present study may have been a contaminant, but its impact cannot be determined conclusively.

Difficulties were encountered in maintaining an uninterrupted sequence of contacts with instructional treatment groups. Efforts to control contamination required that each instructional instructional treatment group receive an equal number of instructional sessions during the treatment period. School observances of early dismissal schedules, holidays, and teacher professional days resulted in contact discontinuity with instruction groups on three occasions. On two of these occasions, only the Orff-Schulwerk-based instruction group was affected by the close of school, requiring the cooperating teacher to instruct the unaffected traditional instruction group on topics unrelated to the research study, in an effort to maintain treatment equity. This break in continuity, however brief, may have altered the effectiveness of the instructional sequence for the two instructional treatment groups.

Finally, an interesting finding that emerged as a result of data analyses was manifested in form of a reversal of expected outcomes. Posttreatment mean preference scores for instructional treatment groups across music styles were lower than pretest mean preference scores, with the exception of the Orff-Schulwerk-based instruction group mean preference scores for indigenous folk music of Ghana, and the mean preference scores of the traditional instruction group for current popular music. One factor possibly contributing to this occurrence was the length of the instructional treatment period. Thirteen weeks may have been too long for some fourth-grade subjects to be instructed in a single musical style or genre, particularly considering that many general music teachers plan for instructional units which correspond to a school system's instructional calendar, usually divided into segments of six or nine weeks. There is a possibility that subjects reached an instructional saturation point prior to the conclusion

of the instructional treatment period. Additionally, by the end of the instructional treatment period, the current popular music style may have been neither current nor popular as perceived by some subjects. Another consideration is related to the previous discussion of the preference inventory and the issue of precision in measuring verbally-reported preferences.

## **Conclusions and Recommendations**

### **Conclusions**

The following conclusions may be drawn from results of the current study:

1. The two instructional approaches had no significant effect on fourth-grade students' preferences for indigenous Ghanaian folk music. For both treatment groups, mean preference scores for current popular music were noticeably higher than those for indigenous Ghanaian folk and Western European classical music styles, supporting similar findings in previous research. The influence of instruction on young children's preferences for an untaught selection of an unfamiliar music genre may be limited.
2. The independent variables of gender and race had no significant main effect on fourth-grade students' preferences for indigenous Ghanaian folk music. Research studies indicate, however, that these variables are statistically significant in influencing children's music preferences. Based on previous research, and the findings for race in the current study, music educators should be cognizant of the influence of this variable when planning strategies for world music instruction.
3. The significant two-way interaction effects of treatment and race indicate that the Orff-Schulwerk-based instructional approach was effective for some racial groups in increasing preferences for the dependent variable, and the traditional instructional approach was effective for others. The reasons for this interaction are not readily apparent, and can only be based on speculation.
4. The association between listening frequency and preference is strong for popular music. Music preference decisions for other music styles may be influenced by factors other than listening frequency. Verbally-reported intentions regarding the purchase of musical recordings of a particular music style are strongly associated with verbally-reported preference and can strengthen the accuracy of verbal self-report scales.

### Recommendations for Future Research

The research literature regarding children's music preferences is extensive. The particular area of children's world music preferences, however, has been examined only in recent years, and further investigations are needed. The current study generated specific recommendations for future research.

Replications of the present investigation should include a larger, randomized sample and should include third-grade subjects for purposes of comparing both their receptivity to world music and their preference responses with those of fourth-grade subjects. Future studies should include examinations of preferences for taught and untaught music styles, as well as variations in the length of the instructional treatment period. Additional insight into the influence of situation and subject variables on children's music preferences may be gained from qualitative data collected via interviews with selected subjects. Efforts to refine music preference assessment instruments using semantic differential scales should be undertaken to improve measurement precision in evaluating music preferences of elementary-aged children. Finally, investigations of the effect of an Orff-Schulwerk-based instructional approach on children's preferences for music of other world cultures should be considered.

The current study was initiated in an effort to address issues concerning effective approaches to world music instruction for children. Currently, no instructional approach or methodology has been identified as being uniquely effective in achieving this goal. Avenues to providing authentic world music experiences for students in the general music classroom should continue to be explored for the benefit of teachers and learners. As the music education profession increases its commitment to include world music in music education curricula, investigations such as the present one, may contribute toward that end.

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APPENDIX A  
TEACHER OBSERVATION FORM "A"

### Form A: Teacher Observation

Observer \_\_\_\_\_ Teacher \_\_\_\_\_  
 Reliability Observer \_\_\_\_\_ Grade or Subject \_\_\_\_\_  
 No. in Class or Group \_\_\_\_\_ Date \_\_\_\_\_  
 General Activity \_\_\_\_\_ Time: Start \_\_\_\_\_ End \_\_\_\_\_  
 Length of Observational Intervals in Seconds \_\_\_\_\_  
 Record Intervals in Seconds \_\_\_\_\_ Page \_\_\_\_\_ of \_\_\_\_\_

TIME	ACTIVITY CODE	INTERVALS						COMMENTS
		(1)	2-RECORD	(3)	4-RECORD	(5)	6-RECORD	
1		OBSERVE NOW	As Aa (D3 D2) (As Aa) Ds De	OBSERVE NOW	As Aa (D3 D2) (As Aa) Ds De	OBSERVE NOW	As Aa (D3 D2) (As Aa) Ds De	
2	As Aa (D3 D2) (As Aa) Ds De		As Aa (D3 D2) (As Aa) Ds De		As Aa (D3 D2) (As Aa) Ds De			
3	As Aa (D3 D2) (As Aa) Ds De		As Aa (D3 D2) (As Aa) Ds De		As Aa (D3 D2) (As Aa) Ds De			
4	As Aa (D3 D2) (As Aa) Ds De		As Aa (D3 D2) (As Aa) Ds De		As Aa (D3 D2) (As Aa) Ds De			
5	As Aa (D3 D2) (As Aa) Ds De		As Aa (D3 D2) (As Aa) Ds De		As Aa (D3 D2) (As Aa) Ds De			
6	As Aa (D3 D2) (As Aa) Ds De		As Aa (D3 D2) (As Aa) Ds De		As Aa (D3 D2) (As Aa) Ds De			
7	As Aa (D3 D2) (As Aa) Ds De		As Aa (D3 D2) (As Aa) Ds De		As Aa (D3 D2) (As Aa) Ds De			
8		OBSERVE NOW	As Aa (D3 D2) (As Aa) Ds De	OBSERVE NOW	As Aa (D3 D2) (As Aa) Ds De	OBSERVE NOW	As Aa (D3 D2) (As Aa) Ds De	
9	As Aa (D3 D2) (As Aa) Ds De		As Aa (D3 D2) (As Aa) Ds De		As Aa (D3 D2) (As Aa) Ds De			
10	As Aa (D3 D2) (As Aa) Ds De		As Aa (D3 D2) (As Aa) Ds De		As Aa (D3 D2) (As Aa) Ds De			
11	As Aa (D3 D2) (As Aa) Ds De		As Aa (D3 D2) (As Aa) Ds De		As Aa (D3 D2) (As Aa) Ds De			
12	As Aa (D3 D2) (As Aa) Ds De		As Aa (D3 D2) (As Aa) Ds De		As Aa (D3 D2) (As Aa) Ds De			
13	As Aa (D3 D2) (As Aa) Ds De		As Aa (D3 D2) (As Aa) Ds De		As Aa (D3 D2) (As Aa) Ds De			
14	As Aa (D3 D2) (As Aa) Ds De		As Aa (D3 D2) (As Aa) Ds De		As Aa (D3 D2) (As Aa) Ds De			
15	As Aa (D3 D2) (As Aa) Ds De	As Aa (D3 D2) (As Aa) Ds De	As Aa (D3 D2) (As Aa) Ds De					
16	As Aa (D3 D2) (As Aa) Ds De	As Aa (D3 D2) (As Aa) Ds De	As Aa (D3 D2) (As Aa) Ds De					
17	As Aa (D3 D2) (As Aa) Ds De	As Aa (D3 D2) (As Aa) Ds De	As Aa (D3 D2) (As Aa) Ds De	TOTALS:		As _____ Aa _____ Ds _____ De _____ As _____ Aa _____ Ds _____ De _____		

**APPENDIX B**  
**TEACHER APPROVAL/DISAPPROVAL OBSERVATION FORM**

**TEACHER APPROVAL/DISAPPROVAL OBSERVATION FORM**

Observer \_\_\_\_\_

Video Cassette # \_\_\_\_\_

Lesson # \_\_\_\_\_

Treatment Group: Traditional                      Orff-Schulwerk-based

Length of Observation Intervals in Seconds - 10

Record Intervals in Seconds - 10

Time	(1)	2-Record	(3)	4-Record	(5)	6-Record
1	OBSERVE NOW	As Aa Ds Da	OBSERVE NOW	As Aa Ds Da	OBSERVE NOW	As Aa Ds Da
2		As Aa Ds Da		As Aa Ds Da		As Aa Ds Da
3		As Aa Ds Da		As Aa Ds Da		As Aa Ds Da
4		As Aa Ds Da		As Aa Ds Da		As Aa Ds Da
5		As Aa Ds Da		As Aa Ds Da		As Aa Ds Da
6		As Aa Ds Da		As Aa Ds Da		As Aa Ds Da
7		As Aa Ds Da		As Aa Ds Da		As Aa Ds Da
8		As Aa Ds Da		As Aa Ds Da		As Aa Ds Da
9		As Aa Ds Da		As Aa Ds Da		As Aa Ds Da
10		As Aa Ds Da		As Aa Ds Da		As Aa Ds Da

Totals:            As \_\_\_\_\_ Aa \_\_\_\_\_  
                          Ds \_\_\_\_\_ Da \_\_\_\_\_

APPENDIX C

ASSESSMENT OF INSTRUCTIONAL MATERIALS BY  
ERIC CHARRY  
ASSISTANT PROFESSOR OF MUSIC  
UNIVERSITY OF NORTH CAROLINA AT GREENSBORO  
OCTOBER, 1997

Please rate the level of adherence to cultural authenticity and accuracy of the musical materials listed below as "strong," "moderate," or "weak" with regard to the following criteria:

1. Is set in cultural context, including the source, when it is performed, by whom, circumstances, etc.
2. Includes historical and geographical background, maps, and specific locale.
3. Contains original language with pronunciation, literal translation, and interpretation of deeper meanings.
4. Includes photographs and/or illustrations, preferably by someone from the culture.
5. Contains musical transcriptions.
6. Includes recordings of material using native singers or their long-time students, and employing authentic instruments and arrangements
7. Where appropriate, has games which include directions.
8. Has no sacred materials in a collection intended for casual school/community use.

*(N.A. = Not Applicable)*

		Strong	Moderate	Weak
<i>Let Your Voice Be Heard</i> (Adzinyah, Maraire, & Tucker, 1986)	Item #1	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
	Item #2	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
	Item #3	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
	Item #4	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
	Item #5	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
	Item #6	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
	Item #7	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
	Item #8	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

*Funeral music is well explained*

		Strong	Moderate	Weak
<i>Xylophone Music from Ghana</i> (Wiggins & Kobom, 1992)	Item #1	<input type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>
	Item #2	<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>
	Item #3	<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>
	Item #4	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
	Item #5	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
	Item #6	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
	Item #7	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
	Item #8	<input type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>

*No vocals only instrumental*

*Funeral Music*

*N.A.*

		Strong	Moderate	Weak
<i>Folk Songs for Schools</i> ( Mensah, 1971)	Item #1	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
	Item #2	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
	Item #3	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
	Item #4	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
	Item #5	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
	Item #6	<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>
	Item #7	<input type="checkbox"/>	<input type="checkbox"/>	NA <input type="checkbox"/>
	Item #8	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

		Strong	Moderate	Weak
<i>African Folksongs: Children's Songs from Ghana</i> #1 (Ladzekpo & Tieko, 1986)	Item #1	<input type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>
	Item #2	<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>
	Item #3	<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>
	Item #4	<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>
	Item #5	<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>
	Item #6	<input type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>
	Item #7	<input type="checkbox"/>	<input type="checkbox"/>	NA <input type="checkbox"/>
	Item #8	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

		Strong	Moderate	Weak
<i>Multicultural Perspectives in Music Education</i> (Anderson & Campbell, 1996)	Item #1	<input type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>
	Item #2	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
	Item #3	<input type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>
	Item #4	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
	Item #5	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
	Item #6	<input type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>
	Item #7	<input type="checkbox"/>	<input type="checkbox"/>	NA <input type="checkbox"/>
	Item #8	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

Good for Africa as whole.  
Weak for Ghana.

*Teaching the Music of Six  
Different Cultures (George, 1987).*

	Strong	Moderate	Weak
Item #1	<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>
Item #2	<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>
Item #3	<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>
Item #4	<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>
Item #5	<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>
Item #6	<input type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>
Item #7	<input type="checkbox"/>	<input type="checkbox"/>	NA <input type="checkbox"/>
Item #8	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

*African Songs and Rhythms for Children  
(Amoaku, 1971)*

	Strong	Moderate	Weak
Item #1	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Item #2	<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>
Item #3	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Item #4	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Item #5	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Item #6	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Item #7	<input type="checkbox"/>	<input type="checkbox"/>	NA <input type="checkbox"/>
Item #8	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

*Discovering the Music of Africa  
(Barr films, 1986)*

	Strong	Moderate	Weak
Item #1	<input type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>
Item #2	<input type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>
Item #3	<input type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>
Item #4	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Item #5	<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>
Item #6	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Item #7	<input type="checkbox"/>	<input type="checkbox"/>	NA <input type="checkbox"/>
Item #8	<input type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>

APPENDIX D  
MUSIC PREFERENCE TEST

## PREFERENCE TEST

LISTEN TO EACH MUSICAL SELECTION. WHEN IT IS FINISHED PLAYING, MARK THE ANSWERS WHICH BEST REPRESENT HOW YOU FEEL ABOUT THE MUSIC. BEGIN WITH THESE TWO EXAMPLES.

## EXAMPLE #1.

How much do you like this piece of music?  
like very much \_\_\_: \_\_\_: \_\_\_: \_\_\_: \_\_\_: \_\_\_: \_\_\_ dislike very much

How do you feel about this piece of music?  
valuable \_\_\_: \_\_\_: \_\_\_: \_\_\_: \_\_\_: \_\_\_: \_\_\_ worthless

interesting \_\_\_: \_\_\_: \_\_\_: \_\_\_: \_\_\_: \_\_\_: \_\_\_ uninteresting

good \_\_\_: \_\_\_: \_\_\_: \_\_\_: \_\_\_: \_\_\_: \_\_\_ bad

How often do you listen to this type of music?  
\_\_\_ daily \_\_\_ twice/week \_\_\_ weekly \_\_\_ monthly \_\_\_ yearly \_\_\_ never

Would you buy a record or tape of this piece of music?  
yes \_\_\_: \_\_\_: \_\_\_: \_\_\_: \_\_\_: \_\_\_: \_\_\_ no

## EXAMPLE #2.

How much do you like this piece of music?  
like very much \_\_\_: \_\_\_: \_\_\_: \_\_\_: \_\_\_: \_\_\_: \_\_\_ dislike very much

How do you feel about this piece of music?  
valuable \_\_\_: \_\_\_: \_\_\_: \_\_\_: \_\_\_: \_\_\_: \_\_\_ worthless

interesting \_\_\_: \_\_\_: \_\_\_: \_\_\_: \_\_\_: \_\_\_: \_\_\_ uninteresting

good \_\_\_: \_\_\_: \_\_\_: \_\_\_: \_\_\_: \_\_\_: \_\_\_ bad

How often do you listen to this type of music?  
\_\_\_ daily \_\_\_ twice/week \_\_\_ weekly \_\_\_ monthly \_\_\_ yearly \_\_\_ never

Would you buy a record or tape of this piece of music?  
yes \_\_\_: \_\_\_: \_\_\_: \_\_\_: \_\_\_: \_\_\_: \_\_\_ no

IF YOU HAVE NO QUESTIONS, TURN THE PAGE. THE TEST WILL NOW BEGIN.

MUSIC SELECTION #1.

How much do you like this piece of music?  
 like very much \_\_\_: \_\_\_: \_\_\_: \_\_\_: \_\_\_: \_\_\_: \_\_\_ dislike very much

How do you feel about this piece of music?  
 valuable \_\_\_: \_\_\_: \_\_\_: \_\_\_: \_\_\_: \_\_\_: \_\_\_ worthless  
 interesting \_\_\_: \_\_\_: \_\_\_: \_\_\_: \_\_\_: \_\_\_: \_\_\_ uninteresting  
 good \_\_\_: \_\_\_: \_\_\_: \_\_\_: \_\_\_: \_\_\_: \_\_\_ bad

How often do you listen to this type of music?  
 \_\_\_ daily \_\_\_ twice/week \_\_\_ weekly \_\_\_ monthly \_\_\_ yearly \_\_\_ never

Would you buy a record or tape of this piece of music?  
 yes \_\_\_: \_\_\_: \_\_\_: \_\_\_: \_\_\_: \_\_\_: \_\_\_ no

MUSIC SELECTION #2.

How much do you like this piece of music?  
 like very much \_\_\_: \_\_\_: \_\_\_: \_\_\_: \_\_\_: \_\_\_: \_\_\_ dislike very much

How do you feel about this piece of music?  
 valuable \_\_\_: \_\_\_: \_\_\_: \_\_\_: \_\_\_: \_\_\_: \_\_\_ worthless  
 interesting \_\_\_: \_\_\_: \_\_\_: \_\_\_: \_\_\_: \_\_\_: \_\_\_ uninteresting  
 good \_\_\_: \_\_\_: \_\_\_: \_\_\_: \_\_\_: \_\_\_: \_\_\_ bad

How often do you listen to this type of music?  
 \_\_\_ daily \_\_\_ twice/week \_\_\_ weekly \_\_\_ monthly \_\_\_ yearly \_\_\_ never

Would you buy a record or tape of this piece of music?  
 yes \_\_\_: \_\_\_: \_\_\_: \_\_\_: \_\_\_: \_\_\_: \_\_\_ no

MUSIC SELECTION #3.

How much do you like this piece of music?  
 like very much \_\_\_: \_\_\_: \_\_\_: \_\_\_: \_\_\_: \_\_\_: \_\_\_ dislike very much

How do you feel about this piece of music?  
 valuable \_\_\_: \_\_\_: \_\_\_: \_\_\_: \_\_\_: \_\_\_: \_\_\_ worthless  
 interesting \_\_\_: \_\_\_: \_\_\_: \_\_\_: \_\_\_: \_\_\_: \_\_\_ uninteresting  
 good \_\_\_: \_\_\_: \_\_\_: \_\_\_: \_\_\_: \_\_\_: \_\_\_ bad

How often do you listen to this type of music?  
 \_\_\_ daily \_\_\_ twice/week \_\_\_ weekly \_\_\_ monthly \_\_\_ yearly \_\_\_ never

Would you buy a record or tape of this piece of music?  
 yes \_\_\_: \_\_\_: \_\_\_: \_\_\_: \_\_\_: \_\_\_: \_\_\_ no

APPENDIX E  
MUSIC PREFERENCE INVENTORY

**Do not write in this box**

subject # \_\_\_\_\_

gender \_\_\_\_\_

e. b. \_\_\_\_\_

Name \_\_\_\_\_

Date \_\_\_\_\_

## MUSIC PREFERENCE INVENTORY

### DIRECTIONS

Three music selections will be played. For each music selection there are four questions on your answer sheet (the questions are read). The first three questions are followed by pairs of words or phrases which have opposite meanings (the opposites are read). Between each pair of opposites, there are seven blank lines. After you listen to a music selection, answer the first three questions by placing a check mark (✓) on one of the seven blank lines between the opposites. How close you place the check mark to one of the words or phrases in each pair of opposites will show how much you think the word or phrase describes how you feel about the music. If neither of the opposites describes how you feel about the music, place a check mark in the center blank. Answer the fourth question by marking one of the blanks to show how often you listen to music like the type of music you heard: daily, twice a week, weekly, monthly, yearly, or never.

A practice music example will be played. After you listen to the example, mark the items in Practice Example A on your sheet to make sure that you understand what you are to do. Be sure to mark only one blank for each pair of opposites. You will have 15 seconds to place check marks for the music example.

### PRACTICE EXAMPLE A.

How much do you like this music?

like very much \_\_\_\_\_ : \_\_\_\_\_ : \_\_\_\_\_ : \_\_\_\_\_ : \_\_\_\_\_ : \_\_\_\_\_ : \_\_\_\_\_ dislike very much

How do you feel about this music?

valuable \_\_\_\_\_ : \_\_\_\_\_ : \_\_\_\_\_ : \_\_\_\_\_ : \_\_\_\_\_ : \_\_\_\_\_ : \_\_\_\_\_ worthless

interesting \_\_\_\_\_ : \_\_\_\_\_ : \_\_\_\_\_ : \_\_\_\_\_ : \_\_\_\_\_ : \_\_\_\_\_ : \_\_\_\_\_ uninteresting

good \_\_\_\_\_ : \_\_\_\_\_ : \_\_\_\_\_ : \_\_\_\_\_ : \_\_\_\_\_ : \_\_\_\_\_ : \_\_\_\_\_ bad

If you could buy a CD or tape of this music, would you buy it?

yes \_\_\_\_\_ : \_\_\_\_\_ : \_\_\_\_\_ : \_\_\_\_\_ : \_\_\_\_\_ : \_\_\_\_\_ : \_\_\_\_\_ no

How often do you listen to this type of music?

\_\_\_\_\_ daily \_\_\_\_\_ twice/week \_\_\_\_\_ weekly \_\_\_\_\_ monthly \_\_\_\_\_ yearly \_\_\_\_\_ never

Are there any questions? Now we will begin. Remember, after each music selection is played, you will have 15 seconds to place your check marks. Get ready for Music Selection #1.

### MUSIC SELECTION #1.

How much do you like this music?

like very much \_\_\_ : \_\_\_ : \_\_\_ : \_\_\_ : \_\_\_ : \_\_\_ : \_\_\_ dislike very much

How do you feel about this music?

valuable \_\_\_ : \_\_\_ : \_\_\_ : \_\_\_ : \_\_\_ : \_\_\_ : \_\_\_ worthless

interesting \_\_\_ : \_\_\_ : \_\_\_ : \_\_\_ : \_\_\_ : \_\_\_ : \_\_\_ uninteresting

good \_\_\_ : \_\_\_ : \_\_\_ : \_\_\_ : \_\_\_ : \_\_\_ : \_\_\_ bad

If you could buy a CD or tape of this music, would you buy it?

yes \_\_\_ : \_\_\_ : \_\_\_ : \_\_\_ : \_\_\_ : \_\_\_ : \_\_\_ no

How often do you listen to this type of music?

\_\_\_ daily \_\_\_ twice/week \_\_\_ weekly \_\_\_ monthly \_\_\_ yearly \_\_\_ never

### MUSIC SELECTION #2

How much do you like this music?

like very much \_\_\_ : \_\_\_ : \_\_\_ : \_\_\_ : \_\_\_ : \_\_\_ : \_\_\_ dislike very much

How do you feel about this music?

valuable \_\_\_ : \_\_\_ : \_\_\_ : \_\_\_ : \_\_\_ : \_\_\_ : \_\_\_ worthless

interesting \_\_\_ : \_\_\_ : \_\_\_ : \_\_\_ : \_\_\_ : \_\_\_ : \_\_\_ uninteresting

good \_\_\_ : \_\_\_ : \_\_\_ : \_\_\_ : \_\_\_ : \_\_\_ : \_\_\_ bad

If you could buy a CD or tape of this music, would you buy it?

yes \_\_\_ : \_\_\_ : \_\_\_ : \_\_\_ : \_\_\_ : \_\_\_ : \_\_\_ no

How often do you listen to this type of music?

\_\_\_ daily \_\_\_ twice/week \_\_\_ weekly \_\_\_ monthly \_\_\_ yearly \_\_\_ never

**Turn to the next page and get ready for Music Selection #3.**

**MUSIC SELECTION #3.**

How much do you like this music?

like very much \_\_\_ : \_\_\_ : \_\_\_ : \_\_\_ : \_\_\_ : \_\_\_ : \_\_\_ dislike very much

How do you feel about this music?

valuable \_\_\_ : \_\_\_ : \_\_\_ : \_\_\_ : \_\_\_ : \_\_\_ : \_\_\_ worthless

interesting \_\_\_ : \_\_\_ : \_\_\_ : \_\_\_ : \_\_\_ : \_\_\_ : \_\_\_ uninteresting

good \_\_\_ : \_\_\_ : \_\_\_ : \_\_\_ : \_\_\_ : \_\_\_ : \_\_\_ bad

**APPENDIX F**  
**REPRESENTATIVE LESSON PLANS**

## Lesson 2: Ghanaian Children's Game Songs

### Traditional Instruction Group

- Concept:** Feeling the steady beat in music is an important skill that can be practiced through the use of singing games.
- Context:** Like children around the world, Ghanaian children love to play singing games. They play games to learn skills like counting, imitating, or playing a rhythm pattern, which will help them when they play music as adults. The games also teach them about cultural values, and the kind of behavior that their society expects and does not expect from them.
- Materials:**
1. Transparency of song "Sansa Kroma" from *Let Your Voice Be Heard*
  2. *Let Your Voice Be Heard* audio cassette
  3. Small stones for each student
- Objectives:**
1. The learner will [TLW] sing "Sansa Kroma"
  2. TLW play a stone passing game
  3. TLW understand the cultural lessons conveyed by the song

### Instructional Sequence:

1. A transparency of "Sansa Kroma" is displayed on an overhead projector for students. As they read text, the following translation is provided: Sansa, the hawk. You are an orphan, and so you snatch up chicks.
2. An explanation is given that the song reminds Akan children that the hawk would have to find its own food if orphaned, but they would not, because the village would look after them.
3. The students listen to the song played on an audio cassette player. The students sing the song, following the text and notation on the transparency.
4. Students are told that the song is also used to accompany a stone passing game which they are about to learn. The students are divided into small groups and form circles. Each student in a circle receives a stone.
5. Students are shown how to pick up the rock, tap it twice, and pass it to their right in a synchronized fashion, using the words "tap, tap, pass, rest" as a guide. The students practice passing the stones as a group.
6. Each circle practices passing the stones as other circles sing for them.
7. Students are challenged to sing the song themselves as they pass the stones within their circle.

### Orff-Schulwerk-based Instruction Group

**Context:** Like children around the world, Ghanaian children love to play singing games. They play games to learn skills like counting, imitating, or playing a rhythm pattern, which will help them when they play music as adults. The games also teach them about cultural values, and the kind of behavior that their society expects and does not expect from them.

**Materials:**

1. *Let Your Voice Be Heard* audio cassette
2. Small stones for each student

**Objectives:**

1. The learner will [TLW] sing "Sansa Kroma"
2. TLW play a stone passing game
3. TLW understand the cultural lessons conveyed by the song

#### Instructional Sequence:

1. Students are introduced to "Sansa Kroma" by listening to an audio cassette recording of the song.
2. The song is taught to the students through echo speech and singing. Once the text has been learned, the following translation is provided: Sansa, the hawk. You are an orphan, and so you snatch up chicks.
3. Explain that the song reminds Akan children that the hawk would have to find its own food if orphaned, but they would not, because the village would look after them.
4. The students sing the song to reinforce melody and rhythm.
5. A 4-beat rhythmic movement correlated with the movement needed in the stone passing game is taught. The movement requires the students to pat one leg twice with one hand, pat the floor once, and clap.
6. Students are told that the song is also used to accompany a stone passing game which they are about to learn. The students are divided into small groups and form circles. Each student in a circle receives a stone.
6. Students are shown how to pick up the rock, tap it twice, and pass it to their right in a synchronized fashion, using the movements they previously learned to accompany their singing.
7. The students practice passing the stones as a group.
8. Each circle practices passing the stones as other circles sing for them.
9. Students are challenged to sing the song within their own circle as they pass the stones around.

## Lesson 5: Extended Experience with Polyrhythms

### Traditional Instruction Group

**Concept:** Ghanaian percussion rhythms, like many African rhythms, are made up of several different rhythm patterns which, when played at the same time, fit together like a puzzle. We call these sounds polyrhythms, which means "many rhythms." We can learn to play our own polyrhythms in class to help us better understand Ghanaian percussion rhythms.

**Materials:**

1. Overhead projector and screen
2. Number line transparency
3. Laminated chart of individual number lines with circled numbers
4. Ghanaian percussion instruments: *gankogui*, *donno* and *axatse*

**Objectives:**

1. The learner will [TLW] clap circled numbers on each row of number lines to create a rhythm pattern
2. TLW clap a specific row of circled numbers from the number lines
3. On Ghanaian percussion instruments, TLW will play a specific rhythm pattern created by the circled numbers
4. TLW play an individual rhythm pattern while other learners play different patterns

### Instructional Sequence:

1. Introduce concept of polyrhythms described above.
2. Provide a transparency of the number lines below and present to students on an overhead projector.

①	2	3	④	5	⑥	⑦	8	<i>gankogui</i>
①	②	3	④	⑤	6	⑦	8	<i>axatse</i>
①	2	3	4	⑤	6	⑦	8	<i>donno</i>

3. Students practice clapping the circled numbers on each row of number lines.
4. Assign groups of students to each row of number lines.
5. Students practice clapping the circled numbers in their assigned number line row.
6. Students form three groups seated in a semi-circle.

7. A laminated chart containing row one, two, or three of the number line is distributed to each group. The chart is placed at the open end of the semi-circle to enable all students in the group to see it.
8. Each group practices clapping the rhythm on the chart received.
9. Each group is given the Ghanaian percussion instrument that corresponds to the number line chart received.
10. Two students per group take turns practicing the rhythms from the chart on their respective Ghanaian percussion instruments. Other students in the group count and clap softly.
11. Cumulatively add rhythms on the percussion instruments, beginning with the gankogui, followed by the donno, and the axatse. Instrument players stand as they play while others clap the rhythm and count softly.
12. Record the performance on audio cassette to allow students to listen to and critique their playing. Compare performance to percussion rhythms heard in songs previously learned.

### Orff-Schulwerk-based Group

**Context:** We are going to learn to play percussion rhythms in the way that children in Ghana are taught rhythms. They use special words which sound like the instruments they use to play these rhythms.




**Materials:** 1. Ghanaian percussion instruments: *gankogui*, *axatse*, *donno*

**Objectives:**

1. The learner will [TLW] speak rhythmically syllables associated with three Ghanaian percussion instruments: *gankogui*, *axatse*, *donno*.
2. TLW play rhythm patterns on body percussion
3. TLW will play rhythm patterns on three Ghanaian percussion instruments
4. TLW speak, play on body percussion, and play on Ghanaian percussion instruments an individual rhythm pattern while other learners perform different patterns

#### Instructional Sequence:

1. Teach the following rhythm to students by rote ( words and notation are for teacher use only).

clap		<i>gankogui</i>
	gem gon ga gon	
hand to palm and leg		<i>axatse</i>
	ta to ta to to	
	↓ ↑ ↓ ↑ ↑	
hand to fist		<i>donno</i>
	pum pum pum	

2. Assign a spoken rhythm to each of three groups. Practice speaking the words in rhythm. Switch parts until all groups have had practice saying each spoken rhythm.
3. Teach all groups the body percussion that corresponds with each instrumental part:

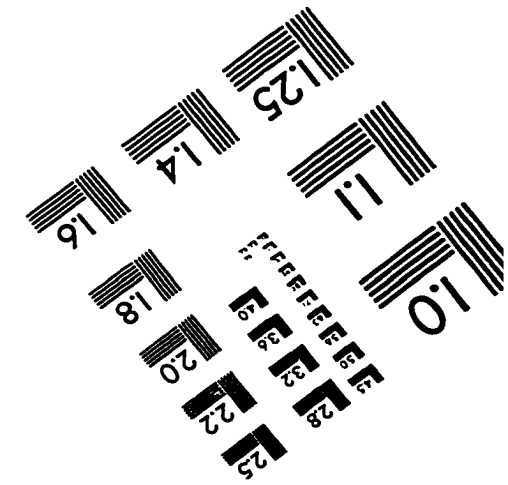
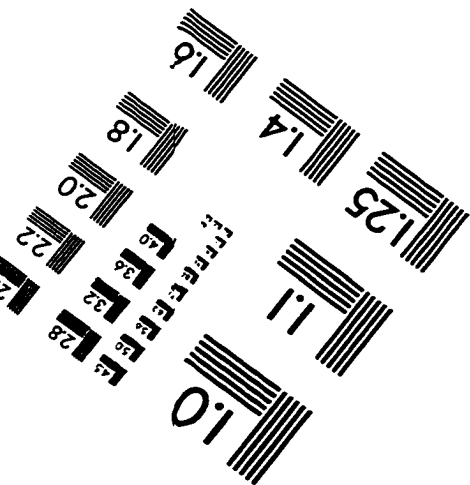
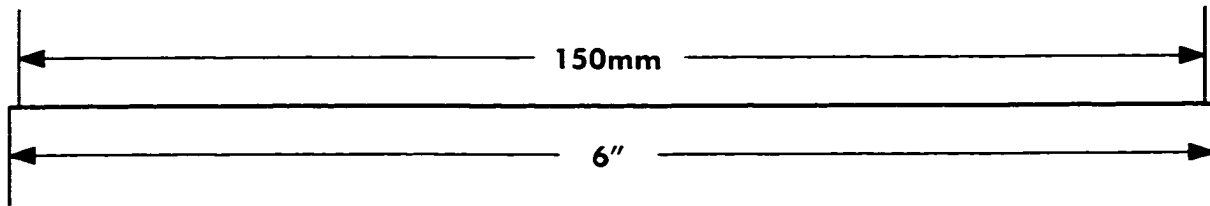
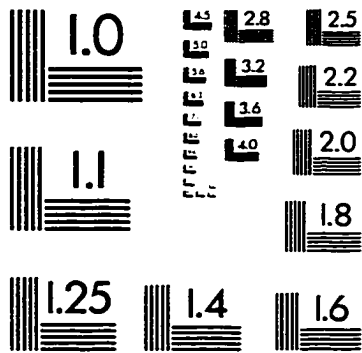
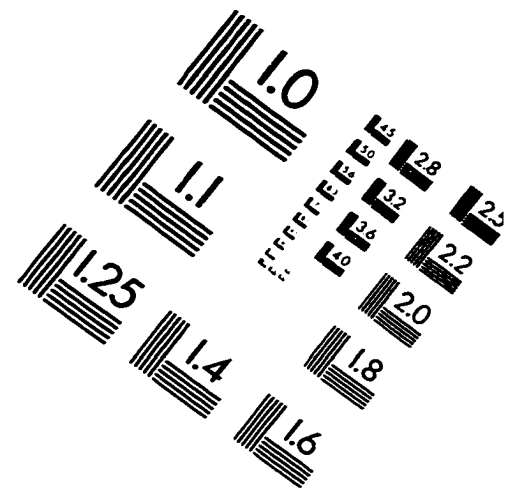
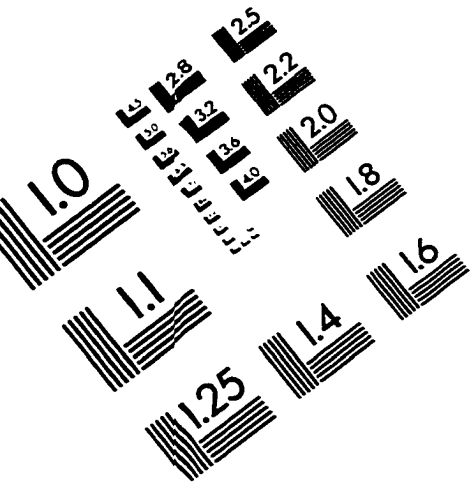
*gankogui* = clapping hands together in rhythm of the spoken word

**axatse** = one hand, palm down, moves up and down, patting leg on the downward movement, and on the upward movement, touching back of hand to palm of other hand hovering over it.

**donno** = one arm is bent in an "L" shape with hand forming a fist; the knuckles of the fist are struck by the open palm of the other hand.

4. Practice speaking rhythms while performing body percussion.
5. Add the appropriate instruments for each of the three groups.
6. As students take turns playing the instruments, others in the group speak the rhythms and practice on body percussion.

# IMAGE EVALUATION TEST TARGET (QA-3)



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