MUS 7220 7001

Dr. Colprit

Jonathan Oliveira

ANNOTATED BIBLIOGRAPHY

The purpose of my paper will be to identify the repertoire preference among the piano students at

Bowling Green State University in regard to traditional music versus New Music. This will be

done by way of a survey.

Survey Techniques

Ferrer, R., Eerola, T., Vuoskoski, J.K. (2012). Enhancing genre-based measures of music
    preference by user-defined liking and social tags. *Psychology of Music, 41*(4), 499-518. DOI:
    10.1177/0305735612440611

In this article, Ferrer, et al. attempt to show that genre-based survey tests such as the Short Test

on Musical Preferences (STOMP) are not the most effective way to determine an audience's

listening preference. Their purpose is also to propose a more efficient measuring tool. The

premise was that genres are too broad to accurately describe preferences. This is shown by the

fact that many of the participants in the surveys said that they choose their music based on pieces

rather than genres. Others stated that genres are difficult to define. In fact, artists are often

capable of making music in various genre. Ferrer, et al. postulate that artist-based tests could be

more efficient forms of surveys. In order to prove this, they conducted two modified STOMP

surveys with students from the University of Jyväskylä, Sweden, in which the second contained

open-ended questions regarding liked or disliked bands. The verbal answers as well as the likes and dislikes were translated into social tags (as used on social media). This allowed the verbalizations to be compared in a single common format. The authors compared the genre-based STOMP surveys with the verbalizations and concluded that, because the first are based on genre definitions, which can change from one context to another, it is difficult to get accurate results. This in turn led them to suggest an Artist-based Musical Preferences (AMP) survey as a more accurate means of measuring musical preferences.

Brittin, R. V., Sheldon, D. A. (1995). Comparing continuous versus static measurements in

music listeners' preferences. *Journal of Research in Music Education, 43*(1), 36-46.

https://www.jstor.org/stable/3345790

In their research, Brittin and Sheldon sought to identify if there are discrepancies in the use of continuous measurement versus static measurement in studying music majors and non-majors. Two hundred college students were chosen for the research, 100 being music majors and the rest not. Both groups heard excerpts from keyboard, orchestra, and wind repertoire in Baroque, Romantic, and 20th century styles. Half the repertoire was at slow tempo and the other half was fast. Half the subjects used a ten-point rating scale to manually input their preference, while the other half used a Continuous Response Digital Interface (CRDI). Results showed that among music majors, there was no significant difference for music majors between using static measurement and the CRDI, although the opposite is true for non-majors.

Popping, R. (2012). Human or machine coding of open-ended questions. *Bulletin of Sociological*

    Methodology, 115(July 2012), 79-88. https://www.jstor.org/stable/24311167

       In this article Roel Popping compares the instrumental and the representational perspectives in coding responses to open-ended questions. He distinguishes the two by saying that in the representational perspective the responses are mapped according to the intended meaning of the terms used, while an instrumental approach analyzes the word usage in the context of a researcher's theory. He states that in choosing which method to employ it is important to consider whether the intent is to analyze the responses from the perspective of the researcher's theory or from the perspective of the intended meaning of the answers given. In this way, each method has its advantages and disadvantages. To compare the two perspectives and the results achieved by them, he conducted a survey during the Dutch election season in 2006. Participants were asked which party they voted for, as well as why. Out of 2,806 respondents, 2,173 answered the open-ended question as well. The responses were divided into categories according to the choices of the respondents. They are: ideologues – rely on abstract concepts for political evaluation; near ideologues – mentioned the liberal dimension without displaying clear understanding of it; - group interest – chose according to the groups represented by the parties; nature of times – no understanding of ideologic distinction of the parties; no issue content – party affiliation without understanding of its policy, relying on qualities of candidates. For representational coding, two human raters operating independently evaluated the responses and decided what category to place them. Parameters were pre-established regarding how to deal with potentially problematic categorizing situations. If there were multiple possible categories, the highest one was always selected. For the instrumental coding, a computer program was used.

A dictionary was developed for evaluating and categorizing the responses, containing possible answers and variants. A comparison of the results revealed several issues with the process. When two arguments were given in responses, the computer was unable to distinguish the most important one. It was also difficult for the program to decipher the intended meaning of the responses. While there were some differences in results among the two human raters, they were not systematic. The author found that if interpretation is desired, representational coding is preferable. He highlights that the methods employed in the comparison can yield drastically different results and stresses the importance of clarity regarding what type of approach to use depending on the goal of the research.

Musical Preference

Hamlen, K. R., Shuell, T. J. (2006). The effects of familiarity and audiovisual stimuli on

    preference for classical music. *Bulletin of the Council for Research in Music Education, 168*,

    21-34. https://www.jstor.org/stable/40319458?seq=1&cid=pdf-

    reference#references_tab_contents

       In this article, Hamlen and Shuell investigate if the familiarity of students with the repertoire and the presence of a visual stimuli affect their preference for classical music. In order to do this, they selected 7th grade students from a middle school in Western New York based on the teacher's willingness to allow them outside of the classroom for the study. They were divided into two groups and each was presented with 12 audio only excerpts of classical music and 12 audio-visual excerpts. The audio-visual excerpts used related visual stimuli, such as recordings of the performers, and non-related stimuli. The students were asked to rate the excerpts based on

familiarity and like or dislike. The authors found that there was a direct correlation between familiarity and preference. There was also a direct correlation between use of unrelated visual stimuli and preference, possibly due to the fact that most of the times in which the students encountered classical music, it was accompanied by unrelated visual stimuli, such as a commercial or cartoon.

Ginocchio, J. (2009). The effects of different amounts and types of music training on music style preference. *Mulletin of the Council for Research in Music Education 182*, 7-18. https://www.jstor.org/stable/27861458

The purpose of Ginocchio's research is to determine if different amounts and types of musical training affect the preferences of college non-music majors for different styles of music. To achieve this, a Music Preference Inventory (MPI) was taken from 176 midwestern college students, using a CD containing various styles of music. Students were asked to rate their preference on a scale from 1 (strong dislike) to 7 (strong liking). A questionnaire was also used to gather information regarding the amount and type of musical training the subjects had received. The participants were placed into groups of fewer that two years, two to four years, and five or more years of musical training. The results indicated a preference for pop rock above all other styles. They also indicate that a preference for jazz and classical music increased with years of training. It was also found that the type of musical training (choral, band or piano) can also bear an influence on the musical preference. Piano training affected preference more greatly than choir training, as did participation in bands

Hash, P. M. (2009). Undergraduate Non-Music Preferences for Western Art Music.

Contributions to Music Education, 36(1), 9-24. https://www.jstor.org/stable/24127215

The purpose of Hash's research was to examine the preference of undergraduate non-music majors for Western art music. This was done by having 95 college undergraduate non-music majors (77 with previous musical experience and 18 without) listen to 15 pieces from the Renaissance, Baroque, Classical, Romantic and Twentieth Century repertoire. They were asked to rate their preference on a scale from 1-7 and give written comments on the music as well. The pieces selected were instrumental, had active melodies, and were in major keys, in accordance with previous research which had determined preferable musical traits. The results showed that there was a preference for music of the Classical period, followed by that of the Baroque and Romantic, then by the Renaissance, and finally Twentieth Century. The results also showed little influence of musical training, along with some influence from timbre and texture.

Gregory, D. (1994). Analysis of listening preferences of high school and college musicians.

Journal of Research in Music Education, 42(4), 331-342.

https://www.jstor.org/stable/3345740

The purpose of Diane Gregory's research was to identify whether training broadens or narrows listening preferences. To achieve this goal, she selected three groups of musicians from sixth grade, high school juniors and seniors, and college juniors and seniors. The subjects were divided into the groups keyboard, chorus, band, and orchestra. They listened to 13 musical selections from Hindemith, Stravinsky, Mozart, Beethoven, as well as Jazz. Subjects had access

to two dials. One controlled preference and the other the level of knowledge. Results revealed that previous performance experience has a strong influence on the preference for classical music. They also revealed instrumental biases among the music majors. They suggest that musical training makes one more receptive to unfamiliar genres, as the college students displayed higher preference for unfamiliar music than the high school students.

Ward, M. K., Goodman, J. K., & Irwin, J. R. (2014). The power of familiarity in music choice. *Marketing Letters, 25*(1), 1-11. https://www.jstor.org/stable/24571084

In this article, Ward, Goodman, and Irwin investigate the strength of familiarity versus that of novelty in influencing musical choice. This was done by way of four studies. The first was a pilot study in which 386 radio listeners were asked to identify whether a radio station was repetitive, should play more music, or if they look for new songs when listening. Results indicated that novelty was desired. In the second study, 190 undergraduate students were asked to rate their preference for the names of 48 songs that were being played on radio stations. Results revealed that listeners chose familiar music rather than less familiar music. In the third study, 244 undergraduates chose between 16 pairs of songs to listen to. They were then asked to rate their familiarity, liking, expected regret, and coolness of the song chosen. Once again, participants chose more familiar songs. For the final study, 276 students were asked choose from 5 radio stations to listen to while attempting to memorize between 4 and 20 words. The stations were then rated based on liking, familiarity, and distraction potential. They chose the stations more likely to play familiar music. Comparisons of the four studies showed that familiarity was more important in music choices than liking the music

Archibeque, C. P. (1966). Developing a taste for contemporary music. *Journal of Research in Music Education, 14*(2), 142-147. https://www.jstor.org/stable/3343963

The purpose of the research done by Archibeque was to determine if studying contemporary music makes it more acceptable to seventh grade students. To this effect, two classes were used, both containing lower middle-class students, of average ability (with one exception). They were divided into a pilot group and a control group. The pilot group attended a weekly seminar on contemporary music conducted by David Ward-Steinman for one semester. At the end of said period, a questionnaire was administered to determine if the pilot group displayed a greater preference for contemporary music, if studying this genre resulted in a greater understanding of it, if previous training, attitude and grades affected preference, and if preference for and understanding of contemporary music are related. The results revealed a preference for contemporary music over earlier periods among seventh-graders regardless of study of the genre. They also revealed that those who had studied contemporary music preferred it to a greater degree than those in the control group. No evidence was found that previous musical training had an effect on the students' preference.

Music Education

Costes, T. (2005). New music: how music educators can save an endangered species. *Music Educators Journal 92*(2), 50-54, https://www.jstor.org/stable/3400197

After stressing the importance of students interacting with New Music and the importance of the music educator's positive participation in this process in order for New Music to survive, Costes suggests activities to successfully introduce music students to the genre. Activities include inviting the composer to a class, studying different genre, and commissioning works. She also provides a New Music Glossary of terms, websites to New Music Centers around the world, as well as websites that deal specifically with this genre.

Reference List

Archibeque, C. P. (1966). Developing a taste for contemporary music. *Journal of Research in Music Education, 14*(2), 142-147. https://www.jstor.org/stable/3343963

Brittin, R. V., Sheldon, D. A. (1995). Comparing continuous versus static measurements in music listeners' preferences. *Journal of Research in Music Education, 43*(1), 36-46. https://www.jstor.org/stable/3345790

Costes, T. (2005). New music: how music educators can save an endangered species. *Music Educators Journal 92*(2), 50-54, https://www.jstor.org/stable/3400197

Ferrer, R., Eerola, T., Vuoskoski, J.K. (2012). Enhancing genre-based measures of music preference by user-defined liking and social tags. *Psychology of Music, 41*(4), 499-518. DOI: 10.1177/0305735612440611

Ginocchio, J. (2009). The effects of different amounts and types of music training on music style preference. *Mulletin of the Council for Research in Music Education 182*, 7-18. https://www.jstor.org/stable/27861458

Gregory, D. (1994). Analysis of listening preferences of high school and college musicians. *Journal of Research in Music Education, 42*(4), 331-342. https://www.jstor.org/stable/3345740

Hamlen, K. R., Shuell, T. J. (2006). The effects of familiarity and audiovisual stimuli on preference for classical music. *Bulletin of the Council for Research in Music Education, 168*, 21-34. https://www.jstor.org/stable/40319458?seq=1&cid=pdf-reference#references_tab_contents

Hash, P. M. (2009). Undergraduate Non-Music Preferences for Western Art Music. *Contributions to Music Education, 36*(1), 9-24. https://www.jstor.org/stable/24127215

Popping, R. (2012). Human or machine coding of open-ended questions. *Bulletin of Sociological Methodology, 115*(July 2012), 79-88. https://www.jstor.org/stable/24311167

Ward, M. K., Goodman, J. K., & Irwin, J. R. (2014). The power of familiarity in music choice. *Marketing Letters, 25*(1), 1-11. https://www.jstor.org/stable/24571084