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A STUDY OF MUSICAL ATTITUDES AND THEIR RELATIONSHIP
TO ENVIRONMENT AMONG RURAL SOCIO-ECONOMICALLY
DEPRIVED STUDENTS IN CENTRAL OKLAHOMA

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A STUDY OF MUSICAL ATTITUDES AND THEIR RELATIONSHIP
TO ENVIRONMENT AMONG RURAL SOCIO-ECONOMICALLY
DEPRIVED STUDENTS IN CENTRAL OKLAHOMA

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CHAPTER I

INTRODUCTION

Of great concern today to music educators is the development of a salubrious attitude toward music. Much time, money, and effort are spent in American public schools to provide a wide range of musical activities for young people in the hope that they may develop an appreciation for, and understanding of, music as an art. Music educators are becoming increasingly determined that music in the public schools should provide a worthy and enduring influence upon the students. This is particularly important in the schools where music is regarded as one of the extra-curricular or "frill" subject areas.

Music activities of the school account for only a small portion of the music encountered in everyday and community life. Mass communication media, church services, and civic concerts all provide the student with opportunities to develop

attitudes toward music. The availability of musical experience in school and community indicates that there is a considerable interest in music in this country today. Music education in elementary and secondary schools is primarily concerned with directing this interest into channels which lead to the maximum understanding of, and appreciation for, the aesthetic qualities of music.

The effectiveness of school music experience in helping form attitudes, preferences, and discriminations regarding music is not presently known in any detail. Psychologists have not indicated clearly and convincingly in any of their studies the effect of musical experience on musical attitudes. However, the factors of socio-economic status and environment may have more influence on acquired musical attitudes than does the school music experience. If music education is to function properly in its prescribed task, research in the area of attitude formulation can contribute valuable suggestions for improving methods of instruction.

The pupil's attitude toward music can result from one or more factors which include the following: (1) the music teacher; (2) the curriculum; (3) the procedures and materials employed in music classes; (4) the home environment; (5) the socio-economic status; (6) the mass-communication media; and (7) the social pressures of youth peer groups to conform to current preferences in popular music and the attendant worship of its practitioners.

Perhaps the most subtle and least recognized determinant of an individual's musical attitude is his home environment. Evidence accumulated in the present study suggests that musical attitudes can be predicted more accurately and understood more clearly when the individual's socio-economic influences and his intelligence are known. The individual's cultural values, so far as they are governed by his home background, are an important consideration in any analysis of musical attitudes.

Hieronymus found that "difference in socio-economic status affect the learning activities of individuals to a considerable extent through certain of their attitudes and aspirations which are of importance in determining the extent to which each individual, in fact, becomes educated."¹ His results revealed that the pupil of low socio-economic status does not possess the same degree of "anxiety for education" as does the pupil from the higher socio-economic status.

Irrespective of individual differences, opportunities to attend and participate in musical activities do vary as a direct result of home backgrounds. Hollingshead states that this influence relates specifically to the musical activities.

Participation in musical activities is associated highly with class position. The ubiquitous arms of powerful families reach into this phase of extracurricular activities in devious ways to guide and push their children to the center of

¹Albert N. Hieronymus, "Relationships Between Anxiety for Education and Certain Socio-Economic Variables" (unpublished Ph.D. dissertation, State University of Iowa, 1948), p. 13.

the stage, where they will receive the attention due those of their status.¹

The crux of the matter, however does not lie in the wants and desires of the parents and how they push their offspring, although this is important. What is more important is the opportunity that the individual has to learn the values, attitudes, and truths that his society's culture decrees. Opportunities will be provided by the kind and quality of tangibles such as books, records, instruments, pieces of art, and sound equipment; and by such intangibles as conversations, parental attitudes, ethics and morals, attendance at concerts and movies, visitors, and musical behavior patterns of the family in general. All have an influence on the development of musical attitude.

Several researchers verify the importance of the individual's socio-economic status as an important determinant of his success. Stroud states that "when test intelligence is held constant, socio-economic ratings of the home are still found to be importantly correlated with success in school, as evaluated by the usual standard-marks earned, scores on standardized achievement batteries, and promotion and failure."² The important of the manipulation of the environment is

¹A. B. Hollingshead, Elmtown's Youth, the Impact of Social Classes on Adolescents (New York: John Wiley and Sons, 1949), p. 32.

²James B. Stroud, Psychology in Education (New York: Longmans, Green and Company, 1947), p. 251.

stated by Edwards:

If citizens are to cooperate effectively in the shaping and reshaping of their social institutions as carriers of values and policy, they must share a body of common knowledge and experience. It is a function of school and college in America to create an environment in which young people will get an integrated view of their culture, come to accept the basic assumptions of democratic behavior, and acquire a body of common knowledge essential for effective citizenship.¹

Edwards leaves out the very important part that the home and parents play in the total picture. The school and college can perform their function only if the individual has the socio-economic background which will provide him the proper foundation on which to absorb that which the school and the college can give him or the school adjusts intelligently to backgrounds.

It has been known for a number of years that children from economically favored homes make, on the average, somewhat better scores on intelligence tests than do those from less favored homes. One author² says there is a correlation of approximately .40 between the test intelligence of children and the occupational level of their fathers, and that the children of the professional and executive class have average IQ's of approximately 116, whereas those of the day-

¹Newton Edwards and Herman G. Richey, The School in the American Social Order (Boston: Houghton Mifflin Company, 1947), p. 857.

²National Society for the Study of Education, Intelligence: Its Nature and Nurture, Thirty-Ninth Yearbook, Part I (Bloomington, Ill.: Public School Publishing Company, 1940), pp. 159-210.

laboring class average about 92. The major implications of these facts are that educators must be particularly careful to see that each child receives instruction appropriate to his ability, or the average child from the day-laborer's home will find school unrewarding. Because executives and professional men have themselves received advanced education, they are likely to put a higher value on education than do laborers. Another reason for the teacher's giving special consideration to the children of non-professional parents is that "children from homes of higher socio-economic levels are provided with more cultural stimulation in the home and have more time for intellectual pursuits."¹ The implications for the music educator are simply that children from the "better" homes will more likely be those who can afford to take private lessons and have more time to practice because they do not have to work in their off-school hours. Also, these will be the children who will have more musical experiences and continue to have more on which to build. It behooves the music educator to see that children from socio-economically favored homes advance intellectually, spiritually, emotionally, and socially as far and as fast as they can; but the teacher cannot afford to overlook his responsibility to the children from the less favored homes to compensate for what the children's environment fails to provide for them.

¹Henry P. Smith, Psychology in Teaching (New York: Prentice Hall, Inc., 1954), p. 96.

The nature of this socio-economic stratification, which is of such importance in the consideration of the matter of education and specifically in the analysis and prognosis of musical attitude patterns, is clearly explained by Sorokin:

Social stratification means the differentiation of a given population into hierarchically superposed classes. It is manifested in the existence of upper and lower social layers. Its basis and very existence consist in an unequal distribution of rights and privileges, duties, and responsibilities, social values and privations, social power and influence among the members of a society.¹

In modern societies the forms of socio-economic stratification are varied and numerous. Sorokin² believes that the majority of these may be reduced to three principal types: economic, political, and occupational. These, in turn, are so intercorrelated with one another that they can only be abstractly or conceptually separated. Usually the individuals who occupy the upper strata in one respect are in considerable measure in the upper strata in other respects also.

Centers³ points out that each of three elements (economic, occupational, and socio-political) represents an enormous factor in man's behavior and relationships. He further stresses the fact that such factors as education, manners, customs, beliefs, tastes, convictions, ideas, tradi-

¹P. Sorokin, Social Mobility (New York: Harper and Brothers, 1927), p. 3.

²Ibid.

³Richard Centers, The Psychology of Social Classes (Princeton, New Jersey: Princeton University Press, 1949), p. 25.

tions, and so on, are decisively determined by these three.

The Index of Status Characteristics and Evaluated Participation developed by W. Lloyd Warner¹ and his associates supposedly provides a ready and easy means for determining the basis of a social class. His thesis is that social class enters into almost every aspect of our lives: into marriage, family, business, government, work, and play. "It (social class) is an important determinant of personality development and is a factor in the kind of skills, abilities, and intelligence an individual uses to solve his problems."² Warner has selected four status characteristics--"occupation, source of income, house type, and dwelling area"--to comprise his index. He has assigned a numerical value to the possible responses of the status characteristics; thus, small numerical values indicate high socio-economic status and large numerical values indicate low socio-economic status. With this system, it is claimed that classification can be made with reasonable accuracy even though data regarding one of the status characteristics may be unobtainable.

Significance of the Study

In the field of music, there exist measuring instruments which indicate the individual's musicality, tonal perception,

¹W. Lloyd Warner, Marchia Meeker, and Kenneth Falls, Social Class in America (Chicago: Science Research Associates, Inc., 1949), pp. v, vi.

²Ibid., p. 41.

tonal memory, and musical knowledge. However a review of related literature and research indicates a paucity of studies with regard to attitudes toward music. With the significance of the student's attitude greatly influencing his achievement, the merit of attempting to measure the influences which cause these attitudes can readily be seen.

If the academic status of students is held constant, that is, if all the students have the same schooling, yet there are still many different attitudes present, then another factor which is variable, must be examined. Presently much emphasis is being placed on economically deprived students and the causes of their negative achievement and attitude. In this study the environmental factor has been selected as a major contributor of attitude, and it contrasts the attitude of economically deprived and economically non-deprived students toward music.

To help develop more discrimination by the pupils in their attitude toward music, the schools must assume a major role in developing the discrimination of value judgments. The investigator in this study is a college instructor with the responsibility of training public school music teachers. This study offers the author an opportunity to better methodize his techniques of teaching and to investigate in depth the phlegmatic attitude toward music apparent in some schools today.

Purpose of the Study

The purpose of this study is to investigate the extent to which certain factors in the background of socio-economically deprived students affect their attitude toward music. Stated in a more specific manner, this investigation will attempt to answer the following questions:

1. What degree of correlation exists between low socio-economic stratum students and musical attitude?
2. What kinds of environmental experience appear to be more effective than others in the development of this attitude formulation?
 - (a) Is parental (or family) interest and/or encouragement a factor in the formulation of musical attitude?
 - (b) What influence do peer groups have upon musical attitude?
 - (c) Does listening to quality music help develop a healthy attitude toward music?
 - (d) What is the relative effect of class activities (i.e., general music classes, music appreciation classes, vocal and instrumental music classes, etc.) in the development of musical attitude?
3. Is sex a factor in the development of musical attitude?
4. What degree of correlation exists between pupils of the low socio-economic stratum and those pupils of the middle-class in their attitude toward music?

Scope and Limitations of the Study

In the study under consideration, the sophomore, junior, and senior classes of five Central Oklahoma rural high schools

were used as the experimental group. The combined number of respondents was 537. Since these students come from a general cross section of socio-economic strata, they can be assumed to be fairly representative of students found in similar rural communities.

The students were given questionnaires and their answers were used for the determination of the degree of correlation between musical attitude and the background of the economically deprived students.

The upper three grades were chosen because for them most school directed musical activities may be assumed to have been completed, except for the relatively few students who are in some type of school performing group. It would appear that attitudes, biases, or prejudices would have been established at this age. Furthermore, the upper three grades seem to have a better ability to comprehend statements such as those that appear in the questionnaire.

Definition of Terms

Economically Deprived. The term economically deprived refers to those aspects of middle-class culture--such as education, books, music, art, and formal language--from which this group has not benefited. For the purpose of this study this term refers to students from those families whose gross annual income is \$3,000.00 or less as outlined in the Economic Opportunity Act of 1964, Public Law, 89-794.

Musical Attitude. Attitude is known as one of the "intangibles" of psychology; the majority of previous investigations in this area have attempted to isolate various elements which may be said to constitute attitude, and to devise means for measuring them. The term musical attitude, as used here, refers to the sum total of an individual's beliefs, feelings, prejudices, notions, ideas, and fears concerning music.

Home Musical Environment. Home Musical Environment includes all the musical stimuli provided by the home or its environs in the pupil's lifetime that may have resulted in a musical attitude.

Questionnaire. This is the attitude measuring instrument administered to the student.

Students in Music. This refers to those students who have participated or are now participating in a school music group.

Summary

Music educators are becoming increasingly concerned that the school music experience should be a wholesome and enduring experience for the student. Psychologists are undecided whether the school music experience is the primary influence or whether the factors of school environment contribute the greater degree in the formulation of attitude toward music.

It has been found that differences in socio-economic status affect the student's attitudes, aspirations, concerns,

and motivations. Success in school, related to intelligence, is considered to reflect attitudes and abilities of the parents in both economically deprived and economically non-deprived students.

In this study the investigator hopes to determine the factors which contribute to attitudes toward music among socio-economically deprived students.

CHAPTER II

REVIEW OF THE LITERATURE

In this chapter consideration is given to previous studies on attitudes which define the term attitude and describe methods of measuring attitudes. This chapter delineates the statistical processes which have been adapted, or devised, for the measurement of attitudes by means of questionnaire scales. In addition, a review is given of the previous studies of attitude measurement when related to music.

The importance of attitude measurement research is emphasized by Remmers¹ when he says that "the realization is rapidly growing that attitudes, the way individuals and groups feel about the various aspects of their world, are probably more determinative of behavior than mere cognitive understanding of this world." The school that is aware of the continuously changing scene in a world society does not allow attitudes to develop haphazardly. In reference to this, Bode states, "The life of the school is designed to promote such

¹H. H. Remmers, Introduction to Opinion and Attitude Measurement (New York: Harper and Brothers Publishers, 1954), p. 99.

attitudes as consideration for others, a sense of responsibility for the common good, respect for personal property, cooperation involving discussion, and free give and take."¹ Whether music education can contribute significantly in promoting these attitudes has not been clearly determined.

To put into meaningful terms any measurement of such complex psychological phenomena as attitudes has been the task of opinion-attitude methodologists. The concept of attitudes was first established as a central variable by Thomas and Znaniecki² (1918) in their study of people in transition between two cultures. In 1929, Thurstone attempted to bring some order to attitude measurement. Since that time, the field has expanded to the point of requiring an International Journal of Attitude-Opinion Research in order to report its findings. Other important contributions to this kind of research have been made by McNemar, Allport, Guttman, Likert, Remmers, and Kirkpatrick. Summaries of their work are available in handbooks, journals, and encyclopedias. All studies discussed at this point have relevance to the present study.

Attitude Defined. Investigators have experienced much difficulty in delineating attitude, as is apparent from the numerous definitions assigned to it. In 1922, a committee of

¹Boyd H. Bode, How We Learn (Boston: D. C. Heath and Co., 1940), p. 247.

²W. I. Thomas and F. Znaniecki, The Polish Peasant in Europe and America (Boston: Badger, 1918).

the American Psychological Association reported four definitions of attitude. These are:

1. A mode of consciousness in which a self relates itself to its environment.
2. A stabilized set or disposition.
3. Bewusstseinslage - An abbreviated but comprehensive experience principally in connection with affective, cognitive, and creative processes and at present incompletely analyzed.
4. Feststellung - The specific mental disposition towards incoming experience whereby that experience is modified.

In addition to these four definitions, there are numerous individual interpretations of "attitude" different from each other in details and suggesting as a whole the complexity of the term and the lack of precise standardization of its meaning.

A substantial sampling of individual interpretations will be given to indicate their variety and range of meaning, and to suggest the core of central meaning they share in common. Kirkpatrick has indicated that "an attitude may be defined as an internal somato-psychic behavior, the essential factor of which is an emotional ideo-verbal system favorable or unfavorable to some situation."¹

Allport denotes that "attitude is a mental and neutral state of readiness, organized through experience, exerting a

¹0. Kirkpatrick, "Assumptions and Methods in Attitude Measurement," American Sociological Review, I (1936), 75-88.

directive or dynamic influence upon the individual's response to all objects and situations with which it is related."¹

McNemar refers to attitudes as "a readiness or tendency to act or react in a certain manner. An attitude, however real to its possessor, is an abstraction, the existence of which is inferred from non-verbal overt behavior, or from verbal or symbolic behavior."²

Thomas and Znaniecki regard an attitude as "an internalized counterpart of the external object, representing the individual's subjective tendencies to act toward that object."³

Murphy and Likert acknowledge "attitudes are dispositions toward overt action."⁴ Remmers assumes that an attitude may be defined as more or less emotionalized tendencies organized through experience to react positively or negatively toward a psychological object. He asserts that an attitude involves "an affectively toned idea or group of ideas predisposing the organism to action with reference to specific objects."⁵

Thurstone and Chave indicate that "an attitude denotes

¹G. W. Allport, "Attitudes," in Handbook of Social Psychology, ed. by Carl Murchison (Worcester, Mass.: Clark University Press, 1935), pp. 786-844.

²Q. McNemar, "Opinion Attitude Methodology," Psychological Bulletin, LXIII (July, 1946), p. 289.

³Thomas and Znaniecki, Polish Peasant, p. 18.

⁴G. Murphy and R. Likert, Public Opinion and the Individual (New York: Harper and Brothers, 1938), p. 28.

⁵Remmers, Opinion and Attitude Measurement, p. 437.

the sum total of man's inclinations and feelings, prejudice or bias, preconceived notions, ideas, fears, threats, and convictions about any specific topic."¹ They conclude that "a given attitude may reflect all that a person feels and thinks about a given topic."²

In the more recent years, definitions of attitude have continued to be a relevant part of studies made in this area. Ordinarily, in speaking of an individual's attitude "we mean his tendency to favor or not to favor some type of object or situation."³

Stephens,⁴ along with many educators and psychologists, believes that attitudes are learned without intention. In many instances, educators are concerned with the sum total of the pupil's experience in school and with a "new idea of learning, by which purposes, feelings, attitudes, ways of life, and personal dedications are seen to be learned as well as subject matter, and by which it is recognized that subject matter is not and cannot be learned without at the same time

¹L. L. Thurstone and E. S. Chave, The Measurement of Attitude (Chicago: University of Chicago Press, 1929), pp. 6-7.

²Ibid., p. 11.

³J. P. Guiford, "Creativity," in Readings in Educational Psychology, ed. by J. N. Seidman (New York: Houghton Mifflin Company, 1955), p. 223.

⁴J. M. Stephens, Educational Psychology (New York: Henry Holt and Company, 1951), p. 235.

learning attitudes and ways of life."¹

Cronback concludes that, "Attitude learning is based on an emotional relation between teacher and pupil, and as such contrasts with more purely intellectual aims of the school. Attitudes seem to be dependent upon the learner's feeling about the teacher and upon the ardor of their association. Social attitudes and values are an important form of learning which is partly non-intellectual."² It seems justified to expect that, as long as a given personality system persists, clusters of attitudes which are consistent with that system will also persist. Changes in attitudes may then be dependent upon changes in the total personality.³

Blair, Jones, and Simpson write that "the factors which lead to the development of attitudes are not always discernible. Subtle factors, such as needs which the person is not aware, or hidden aggressions and wishes, may become cornerstones in the building of attitudes."⁴ Discretion must be

¹"The School's Role in Personality Development," The Mid-Century White House Conference on Children and Youth, Readings in Educational Psychology, ed. by J. M. Seidman (New York: Houghton Mifflin Company, 1950), pp. 63-64.

²Lee J. Cronback, Educational Psychology (New York: Harcourt, Brace, and Company, 1954), pp. 310-311.

³Harrison G. Gough, William E. Martin, Dale B. Harris and Marcia Edwards, "Children's Ethnic Attitudes: Relationship to Certain Personality Factors," Readings in Educational Psychology, ed. by J. M. Seidman (New York: Houghton Mifflin Company, 1954), p. 247.

⁴G. M. Blair, R. S. Jones, and R. H. Simpson, Educational Psychology (New York: The MacMillan Company, 1954), p. 195.

exercised so as not to assume that attitudes are direct indications of need. There are many subtleties and complexities between need and the resultant attitude.

Maier indicates that "attitudes are usually associated with likes and dislikes, and consequently have an emotional content. Any condition which influences emotion, therefore, is likely to influence certain attitudes. Prevalent attitudes in society may be quite ineffective in guiding the attitudes of many individuals until emotions are aroused. Once emotions are stimulated, however, the prevalent attitudes become important factors in determining whether a specific emotional reaction will be applied to an individual or to a group of individuals."¹

It would appear that attitudes, motives, and conduct are closely interrelated and suggest the possibility that "a change in attitudes can induce a change in behavior, by influencing the direction of motivation or through actual modification of the original pattern of motivation."²

It may be concluded that the majority of educators and psychologists subscribe to the definition of attitude as "a readiness or tendency to act in a certain manner. An attitude is an abstraction, notwithstanding the reality to the owner,

¹Norman R. F. Maier, Psychology in Industry (New York: Houghton Mifflin Company, 1946), p. 45.

²M. S. Vitales, Motivation and Morale in Industry (New York: W. W. Norton Company, 1953), p. 74.

and may be inferred from nonverbal or verbal behavior."¹ It seems evident from the reports cited that all of the definitions of attitude establish the premise that there is a direct, dynamic relationship between the individual and the various aspects of his environment which arouses in him some definite value, concept, or point of view.

Attitude Measurement. Sociologists, psychologists, educators, and journalists have contributed to the research in attitude investigation. There have been many articles and papers regarding attitudes and their investigation. Perhaps the greatest impetus to research in the area was contributed by Louis L. Thurstone in 1928. Thurstone's main contribution lies in the construction of attitude scales.

There are three basic steps required by Thurstone's scaling technique. These are: (1) the preparation of possible items; (2) the sorting by judges; and (3) the testing for relevance. Cronbach² reports that the Thurstone type scales are reliable with coefficients of equivalence near .85. Stability of scores on the Thurstone scale is not high.

Various governmental agencies have published reports which made use of research relating to attitude measurement. Program surveys in the Bureau of Agriculture Economics, the Office of War Information Surveys Division, the National

¹McNemar, "Opinion Attitude Methodology," p. 389.

²Lee J. Cronbach, Essentials of Psychological Testing (New York: Harper and Brothers, 1949), p. 170.

Opinion Research Center, and the Research Branch of the Army's Morale Service Division have performed research in this manner with the intention of improving governmental operation.

Attitudes toward rural and urban life, law, behavior problems, education, juvenile delinquency, attitudes of children toward their parents, and of parents toward children, all have been scored by attitude scales. Attitudes about marriage, sex, retail stores, advertising, government issues, and government elections have been collected and analyzed. Surveys of attitude have been made by magazines, notably Fortune and Time. The American Institute of Public Opinion Research Center in Denver, Colorado, had conducted polls from time to time concerning current topics or issues.¹

Early attempts at attitude investigation generally involved a questionnaire adopted on an a priori premise. Number ratings were assigned arbitrarily to the items or statements, which were summed, scored, and interpreted by no rule or principle. Some thought was given to dimension. Reliability and validity were considered in general terms, with no great consequence attached thereto. Allport and Hartman² recognized the lack of value of such procedures and constructed a scaling technique with degrees of favorableness and unfavorableness to

¹A. B. Blankenship, How to Conduct Consumer and Opinion Research (New York: Harper and Brothers, 1946), pp. 280-309.

²F. H. Allport and D. A. Hartman, "The Measurement of a Typical Opinion in a Certain Group," American Political Science Review, (1929), pp. 735-760.

specific statements or questions.

In reference to the respondents' attitudes to any stimuli, Thurstone and Chave¹ revised their earlier scales of favorableness or unfavorableness. The statements were prejudged for their relevancy by a panel, and a numerical value was assigned to each statement or item by each member of the panel. The median for any given item or statement became its assigned scale value. Criteria were developed for the elimination of items or statements which were considered ambiguous or irrelevant by the panel.

In 1944, Guttman² presented a different view of attitude measurement. Guttman's technique utilized matrix algebra as a basis for selecting scales for measuring any psychological trait. This was designed to eliminate undesirable items from the continuum. Although this scaling method is potentially accurate, Guttman concludes, "perfect scales are not to be expected in practice. An attribute belongs to the universe by virtue of its content."³ Guttman's work is exceedingly important to the researcher in this or allied areas.

Dolio completed a study in 1948 relating to the similarities and differences of educational attitudes of pupils,

¹Thurstone and Chave, Measurement of Attitude, pp. 59-66.

²Louis Guttman, "A Basis for Scaling Qualitative Data," American Sociological Review, IX (April, 1944), p. 140.

³Ibid., p. 141.

teachers, and parents of a secondary school population.¹ The attitude-inventory employed consisted of three different forms, one for each subclass. The inventory used by Dolio was an emergence from the studies under the direction of Harold Hand of the College of Education, University of Illinois.

To assure that anonymity was maintained, Dolio administered the inventory to the pupils in small groups; the teachers were instructed to place their completed inventories in a sealed box; and the parent inventories were mailed. Dolio found that the majority of parents expressed satisfaction with the school.²

Dolio states the qualification that "since there are many 'publics' and since they hold opinions on many issues, it is perhaps valid to state that the term public opinion must be related to a specific public or publics and to a definite issue or series of issues about which opinions are sought before it can successfully be studied."³ No sampling technique was involved in this study and the statistical treatment involved the use of the Chi-square test of significance.

In 1955, Capra conducted a study concerning the attitudes of parents toward current educational practices in the ele-

¹A. J. Dolio, "Similarities and Differences in the Educational Attitudes of Parents, Teachers, and Pupils of a Selected Secondary School," (unpublished Ph.D. dissertation, University of Illinois, 1948).

²Ibid., pp. 159-160.

³Ibid., p. 52.

mentary school.¹ Capra constructed a ninety-statement questionnaire on the principle of the Thurstone-Murfin scaling technique, with statements equally divided into categories of (1) discipline; (2) individual differences; and (3) fundamentals of teaching.

The questionnaire was given to 2,342 parents of children in grades one through eight in eleven elementary schools of Waukegan, Illinois. Of the respondents selected for participation, 718 parents completed and returned the questionnaire, a percentage of 30.6. Responses were tested for independence by the Chi-square methods and analyzed for favorableness or unfavorableness.

There are distinct fundamental requirements which all techniques for "measuring" attitudes must meet. If an attempt is made to measure something, the accuracy or error of measurement must be known. A number of critics of psychological measurement in general, and attitude measurement in particular, have claimed that this is not measurement in the true sense because nothing is known regarding the quality or the units used in the scales.² This indicates that certain limitations of these scales must be kept in mind. If A scores 4,

¹James Capra, "A Study of the Attitudes of Parents Toward Current Educational Practices in the Elementary School, and Some Influencing Factors" (unpublished Ph.D. dissertation, Boston University, 1955).

²H. P. Bechtoldt, "Selection," in Handbook for Experimental Psychology, ed. by S. S. Stevens (New York: John Wiley and Sons, 1951), p. 1249.

B scores 6, and C scores 8, it is difficult to say with any certainty that A and B differ as much as B and C or that C possesses twice as much of the attitude as A. It can be concluded that B's value differs from that of C in the same direction that A's value differs from B's; a statement which assumes that a single continuum is involved. In order to be certain that C is more favorable in his attitudes than B, who in turn is more favorable than A, it would be necessary to know the magnitude of the "error of measurement." It should not be assumed that a claim is being made to the effect that attitude measurements permit more than a rank ordering of individuals.

Much attention has been given by investigators to attitude questionnaires and preference inventories because of the administrative convenience of these devices. Ellis has indicated that the validity studies of these questionnaires are equivocal. The authors of these devices find their instruments useful, but other investigators often fail to confirm their utility. The major objections to these devices appear to be:

1. The absence of significant relations between such devices and other aspects of behavior.
2. The instability of the responses over samples of items and periods of time.
3. The lack of interval consistency in the set of terms.
4. The influence of changes in mental set on the

part of the subjects.¹

There are a number of procedures of allowing respondents to indicate attitudes toward specific questions and statements. The scales, designed by Thurstone and others and described earlier in this chapter, have been adopted for use by many agencies the world over. The technique of rank-order, developed by Guttman, Kendall, Eysenck, and Katz, merits consideration at this point.

Rank-order means the arrangement of quantities or qualities in some ascending or descending order and the assignment to each position a rank of 1, 2, 3m. Rank-order can be applied not only to measurement of a variant 'x', but to qualitative characteristics, which can be arranged along a continuum such as order of merit. Verbal or behavioristic expressions of attitude toward a social symbol or issue can be arranged in order from the strongest "pro" of behavior to the strongest "anti" state of behavior.

Attitude studies which require the ranking of items are based on an ordinal scale. The ordinal scale has as its basic empirical operation the determination of equality and of greater or lesser values. The mathematical group structure is regarded as an "isotonic group" and its permissible statistics include: Median, percentiles, and percentage

¹A. Ellis, "The Validity of Personality Questionnaire," Psychological Bulletin, XLIII (1946), pp. 285-440.

correlations.¹

Considering that any order-preserving transformation will leave the scale form invariant, this scale has the structure of what may be called an isotonic or order-preserving group. This is a large group, since it includes scales, and groups formed by all increasing monotonic functions, i.e., functions that never decrease and therefore do not have maxims. Therefore, the positive scale values on an ordinal scale may be replaced by their squares or logarithms, or by a host of other functions. All these transformations leave invariant the relation of "betweenness" for a given value with respect to its neighbors.

Attitude Measurement in Music Education. An inquiry into the literature describing attitudes of various groups toward music and music education practices reveals a dearth of studies. In 1928, Kwalwasser reported that there were no studies concerning attitudes toward music, nor were there any applications for the questionnaire technique to any phase of music education.² Rutledge³ and Glenn⁴ presented conflicting

¹S. S. Stevens, ed., Handbook of Experimental Psychology (New York: John Wiley and Sons, 1951), pp. 26-28.

²Jacob Kwalwasser, "Research in High School Music," Sixth Yearbook of the Department of Superintendence of the NEA (1928), p. 383.

³E. P. Rutledge, "Ascertaining Attitudes in Music," Music Supervisors Journal, XV (December, 1928), pp. 73-81.

⁴Mabelle Glenn, "Ascertaining Attitudes in Music," Music Supervisors Journal, XXI (March, 1929), p. 75.

conclusions regarding the use of questionnaires which examine the attitude of children toward music. In 1936, Bienstock¹ reported an investigation into the carry-over of music from school to community life. This investigation was conducted through the use of a questionnaire with open-end questions. The first thorough study pertaining to attitudes of school children toward music was made by Gaston in 1941.² Other attitude studies have been reported; of particular significance have been those studies by Ray,³ Barry,⁴ and Burmeister.⁵ In all of these inquiries, however, music was considered an art form rather than as the subject matter for music education.

A recent investigation of music attitudes was undertaken by Gerren.⁶ In this study, a careful comparison was

¹Sylvia F. Bienstock, "Report of National Survey of Experimental Projects in Music Education," MENC Yearbook (1936), pp. 277-283.

²E. Thayer Gaston, "A Study of the Trend of Attitudes Toward Music in School Children with a Study of the Methods Used by High School Students in Sight-reading Music," Kansas Studies in Education, II (1941), pp. 53-56.

³E. R. Ray, "Attitudes and Interests of High School Students in Music" (unpublished M. A. thesis, Colorado State College of Education, 1942).

⁴Margaret Barry, "A Study of Musical Attitudes and Interests of 479 High School Students" (unpublished M. A. thesis, University of Texas, 1945).

⁵Clifton Burmeister, "A Study of Community Attitudes Toward Music in Certain Missouri Towns" (unpublished Ph.D. dissertation, University of Kansas, 1953).

⁶Nicholas Gerren, "A Study of the Relationship Between Intelligence, Musicality, and Attitude Toward Music" (unpublished Ph.D. dissertation, University of Kansas, 1953).

made among school children with respect to their (1) intelligence, (2) musicality, and (3) attitude toward music.

It may be concluded that, "if a successful program of music education is to be realized, then curricular content must be developed which is cognizant of the total musical interest of student, though these interests may be influenced by his out-of-school experiences."¹

Summary

The related literature shows a need for further knowledge and understanding of attitudes and the measurement of attitudes.

In the past, a major problem for psychologists has been the comparative lack of an attitude measurement scale. The few scales regarding attitudes that have been constructed up through the 1950's have been ordinal scales, and unless one arbitrarily makes attitudes relate to a linear scale, there is little probability that they will. This is an apparent limitation of many scales. The whole merit of a scale is that it presents in quantitative form a consensus of opinion in which arguable points separate themselves from the non-arguable points.

The problem of sampling is coupled with the problem of lack of scales. The fact that the groups used are from highly restricted areas leads to the question of the value of

¹Ibid., p. 38.

a large proportion of the research on attitudes.

The literature indicates a need for studies of a sociological and psychological nature to determine the impacts and effects of attitude toward music. This could be accomplished with more and better qualified personnel and with more judicious, analytical, and fair appraisal, along with tempered and just criticism. The task of attitudinal research in music is to make a change, a change for the better.

CHAPTER III

DESCRIPTION OF THE TEST INSTRUMENTS

This study undertakes to examine the relationship between the musical attitude of socio-economically deprived students and their home environment. In order to ascertain this relationship, data were collected by means of two test instruments: (1) an adaptation of the Hevner-Seashore Test of Attitude Toward Music to serve as the basis for the test of the attitudinal aspect of the study; and (2) a Musical Experience Check-list to collect information regarding the musical experiences and environment of the student.

The Oregon Test for Attitude Toward Music

The Oregon Test for Attitude Toward Music was devised by Kate Hevner and Robert H. Seashore.¹ The reliability coefficient of this test is .90. In addition to its high reliability, it is a valuable model for an attitudinal measuring instrument to be used in this study. It is the only test dealing specifically with attitude toward music that the

¹John H. Mueller, et al., "Studies in Appreciation of Art," University of Oregon Publications, IV, No. 6 (1934), p. 158.

author was able to discover.¹ The test consists of statements about music with which the respondent is asked to agree or disagree.

Purpose of the Test

The purpose of this test is to measure the relative value of music to an individual as an indication of his attitude toward music.

Individuals vary widely in their opinions of the worth of music as one of the ultimate values of life. There are those who believe it to be of paramount importance, who cannot contemplate an existence without it, and others who are completely indifferent or bored with their musical experiences. Still others believe that music of certain kinds may have an unpleasant or even a detrimental effect. If one has found delight in the pure sense impressions from music, or a satisfactory expression of some mood or emotion, or an intellectual pleasure in the form or structure, it is to be expected that the importance of music, in comparison with other valuable experiences, would be enhanced. On the other hand, if one has expected pleasure or other benefits and has found only disappointment or boredom, the value of music in comparison with other desirable experiences would fall to a lower place.²

In the particular case, it was decided to measure these values with a scale for measuring attitude toward music based on the method devised by L. L. Thurstone, which had already proved successful in measuring variables such as attitudes toward the church, toward the school, toward Negroes, etc.³

¹Oscar Buros, ed., Fourth, Fifth, and Sixth Mental Measurement Yearbooks (Highland Park, N. J.: The Gryphon Press, 1953, 1959, 1965).

²Mueller, et al., "Appreciation of Art," p. 158.

³Ibid., pp. 138-39.

Construction of the Test

As a first step in the construction of The Oregon Test of Attitude Toward Music, Hevner and Seashore collected a large number of statements about music which might be regarded as indicative of an attitude toward music. These expressions ranged "from deep appreciation to indifference or disparagement, in terms which are usual and natural in discussing such values."¹ Some examples are:

I cannot understand why anyone would want to devote his whole life to music like this.

This is the most entertaining music I have ever heard.

I am happier when I listen to music like this than at any other time.

Music like this provides me entertainment and relaxation.

More than 200 such statements were gathered from various individuals and writings on music. A definite attempt was made to cover a wide range in values in order to touch on all of the specific "excellencies and deficiencies which are usually attributed to music."² From these 200 or more statements, 100 were selected for experimental purposes after eliminating statements considered too long or ambiguous.

The statements retained were then administered by mimeographed copy to 100 subjects, who were instructed to rate the

¹Ibid.

²Ibid.

statements on an 11-point continuum (A through K) as to the relative value of music indicated by each statement. For example, if a statement seemed to express to an individual the highest appreciation of the value of music, he was instructed to encircle "K." For a neutral or non-committal statement, the subject was instructed to use a mid-point rating of "F." Those which appeared to indicate the strongest depreciation of music (contingent on a subjective value of each testee, of course), were marked "A."

Scoring Procedure

On the basis of results of these 100 ratings, a numerical value, or "score" was obtained for each item. For example, the statement "Music provides one of the greatest pleasures of my life" was given the following rating by the 100 subjects: 46 times an A (most favorable), 43 times a B, 8 times a C, 3 times a D, and never a more unfavorable rating than D. If an A rating is valued at 1, a B rating at 2, a C rating at 3, etc., the average, or median of all these ratings when they are plotted on a cumulative graph show 1.1; that is to say, on a scale of values from A to K or 1 to 11, this statement would be placed at or very far up on the favorable end of the scale. It would then follow that any person who could endorse such a statement as indicating his own attitude would show that he was very favorably disposed to music.

Similarly, a statement such as "I am against music, for

I believe the study of it makes people peculiar and narrow-minded" was rated by the majority of the 100 subjects as a J or K item (very unfavorable). This item is therefore evaluated at 10.1, and whoever endorses it may be assumed to have a very unfavorable attitude toward music. Individual statements ranged in score from .4 (most favorable) to 10.4 (very unfavorable).

From these 100 statements, the experimenters selected a final 50, based upon the following criteria.

1. There must be statements in all parts of the scale and spaced as evenly as possible from 1 to 11.
2. The statements must be clear and unambiguous.
3. The statements about which the raters differ widely in their opinions must be eliminated.

The final form of the test was administered to University of Minnesota students in various classes. They were instructed to place a check (✓) opposite each statement with which they agreed (if it represented their own attitude toward music); to place a double check (✓✓) opposite each statement with which they strongly agreed; and to place a cross (X) opposite each statement with which they disagreed, in part or wholly. The "score" of each student was calculated on the basis of the number of statements which were checked or double checked. For each check, the student was awarded the weighted score for that particular item (as described above), and for each double check he received twice that value. His final attitudinal score was derived by dividing the total of awarded

points by the total number of checks. Double checks counted as two checks.

These 50 items were ultimately divided into two groups of 25 each, which were called Scale A and Scale B. When both scales are used together, the reliability of the scale, calculated by odd-even correlation, and corrected by the Spearman-Brown formula, is exactly .90. Scale A also has a reliability of .79, calculated the same way; Scale B is reliable to the extent of .81.

The Adaptation of the Oregon Test for Attitude Toward Music

The purpose of the present study was to determine the attitudes of economically deprived high school students toward music; therefore the Hevner-Seashore instrument was adapted to this comprehension level in vocabulary and content. Seventy-five statements concerning music were composed and collected with the comprehension level of a high school student in mind.

The statements were selected to cover adequately the entire range of attitudes. To prevent a break in any part of the scale and to include a variety of arguments to add reliability to the scale, the statements were edited with regard to sentence construction and choice of words. The standards for the composition of the statements are as follow:

1. No statement may duplicate another.
2. No statement may be susceptible to more than one meaning.

3. No two statements should conflict.
4. No statement should be "double-barreled," positive and negative in the same sentence.
5. Each statement should be short.
6. Each statement should contain only one complete thought.
7. Each statement should contain only one complete sentence.
8. Each statement should be devoid of the words "only-mere-just-merely."
9. Each statement should be in the active rather than passive voice.
10. Each statement should avoid the use of high sounding, uncommon words.¹

The statements were administered by mimeographed copy to a panel of 27 judges from among graduate music students in the School of Music at the University of Oklahoma. The judges were asked to rate the statements on a 9-point continuum (1 through 9) as to the relative value of music indicated by each statement. The rating method is analogous to the rating method utilized in the Hevner-Seashore Test of Attitude Toward Music described in detail earlier in this chapter. The main difference between the two lies in the fact that a 9-point scale was used in the adaptation instead of an 11-point scale. The basic reason for using a 9-point scale was to facilitate scoring by omitting the intermediary points. For example, if

¹Charles K. A. Wang, "Suggested Criteria for Writing Attitude Statements," Journal of Social Psychology, III (1932), pp. 367-376.

a statement seemed to express to an individual the highest appreciation of the value of music, he was instructed to encircle "9." For a neutral or non-committal statement, the judge was instructed to use a mid-point rating of "5." Those statements which seemed to indicate the strongest non-appreciation of the value of music were to be marked "1." (See Appendix A).

Scoring Procedure

On the basis of results of these 27 ratings, a numerical value or "score" was obtained for each item. For example, the statement "This music is satisfying to me" was given by the 27 judges: 13 times a 9 (most favorable) rating; 9 times an 8 rating; 3 times a 7 rating; and never a more unfavorable rating than 6. Since a 9 rating is valued at 9; an 8 rating at 8; a 7 rating at 7, etc., the average or median of these ratings would be 8.5; this indicates that on a scale of values from 1 to 9, this statement would be placed at or very far up on the favorable end of the scale. It would also serve as an indication that any person would or could endorse such a statement to show that he was favorably disposed to music.

The converse is also true. A statement such as "I am against music like this" was rated by the majority of the judges as a 1 or 2 item (very unfavorable). This item was therefore evaluated at 1.5, and whoever endorsed it may be assumed to have a very unfavorable attitude toward music. The

score values of the individual statements ranged from 1.2 (unfavorable) to 8.8 (most favorable). (See Appendix B).

From these 75 items or statements, the author selected a final 37 on the following basis: extent of agreement on the items by the panel of experts; coverage of a wide range of gradations in value; four statements representing each scale value with the exception of the mid-point (5), which contained five statements. The author believed that to add positive or negative statements to either end of the scale would have made the scale less reliable. A scale with unweighted ends can provide more of a noncommittal or neutral score. If more positive statements were added the scale would be too heavy at that end; conversely, if more negative statements were added the scale would be too heavy at the other.

To relate the statements on the questionnaire to a complete sampling of all types of music, 12 musical excerpts from distinct types of musical compositions were recorded on an uninterrupted magnetic tape. Each excerpt was three minutes in length. Care was exercised that the excerpts were taped from a readily recognizable section of the composition from which it was taken. An effort was made to include excerpts of musical compositions from each period of music history. The excerpts were taped with only 15-second pauses between them. Examples ranged from the finest music by classical masters to the very dissonant jazz. A list of the compositions from which the excerpts were taped may be found in Appendix C.

The Musical Experience Check-List

Need for the Check-list

It was felt that an inquiry form of some sort would alleviate the need for personal interviews with each parent or family. Numerous existing questionnaires and check-lists were studied, including the one published by E. Thayer Gaston,¹ but all were found to be unsuitable for the purpose of this study.

Louis J. Rubin,² in an investigation of musical experience as it affects musical discrimination and musical preferences, employed a unique method of constructing his experience questionnaire. Rubin held personal structured interviews with a score or more of parents, questioning them in detail regarding all influential musical experiences they might have had. From these interviews, he isolated eleven experience "areas," as follows: (1) possession of home record collection (no effort having been made, however, to determine the content of this collection); (2) the presence of a professional or active layman musician in the home; (3) church choir participation; (4) private study, of instrument or voice; (5) class study, of instrument or voice; (6) dance study; (7) habitual listening

¹E. Thayer Gaston, A Test of Musicality, Manual of Directions (Kansas City: Streep, Inc., 1944).

²Louis J. Rubin, "The Effects of Musical Experience on Musical Discriminations and Musical Preferences" (unpublished Ph.D. dissertation, University of California at Berkeley, 1952).

to musical programs on radio; (8) frequent attendance at live concerts; (9) frequent attendance at musical theatricals; (10) habitual television viewing of musical programs; and (11) participation in a school music group. To each of these experience areas, he assigned an arbitrary point which he determined and weighted according to length of time of attendance in order to obtain a composite experience score. For example, five points for six hours of private instruction; three points for each six hours of class instruction; five points for a home record collection; three points for frequent attendance at live concerts. This score was then correlated with scores received on the preference and discrimination tests to determine whether or not any relationships were to be found.

Construction of the Check-list

In order to obtain data upon a respondent's home musical environment, an inventory or check-list was devised by the author which would enable the respondent to provide this information. The check-list was designed to obtain information regarding the respondent's family musical background in addition to his own musical habits or preferences.

Section I contained questions pertinent to the respondent. These included: (1) name; (2) school; (3) grade; (4) sex; (5) age; (6) Are you in a school music group? (yes or no); and (7) Can you read music? (yes or no).

These data were gathered in order to establish a correla-

tion, if any, between these variables and the socio-economic status of the respondent. For example, did tenth-grade girls own more record players than did tenth-grade boys? Were there more senior boys in school music groups in school number three than there were girls? Were socio-economically or culturally deprived students participating in school music groups as much or more than economically non-deprived students? These, and questions like these, were the ones for which answers were sought.

Section II was designed to give an overview of the respondent's musical activities on the basis of questions pertaining to parental or family influence, presence in the family of others active in music, a record of the respondent's listening activities, and the respondent's participation in out-of-school music activities.

Scoring the Check-list

Nineteen statements comprised the inventory. Each could be marked "yes" or "no." Only the "yes" answers were considered in the scoring. For example, if a respondent marked statement Number 1, "Mother has had music lessons," "no," or if he marked statement Number 3, "I have a record player (hi-fi or stereo) at home," "no," no points were subtracted for negative answers to any of the questions or statements. If the respondent marked thirteen statements "yes," and six questions "no," his final score would be "13." The number of

"yes" answers would then be counted and recorded at the front of the test booklet.

Instructions for those participating in the experiment were printed on the answer sheet. In order to insure clarity, the instructions were recorded at the beginning of the taped portion of the test. These instructions appear on the test instrument just as they were given verbally. (See Appendix B).

Sampling Procedures

The study was carried out in five high schools in Central Oklahoma. In every instance, the high school served the entire community, with the school district extending beyond the city limits. The names of the towns served by the schools are:

1. Blanchard
2. Dibble
3. Lexington
4. Noble
5. Washington

The respondents for this study were obtained from the sophomores, juniors, and seniors attending these five schools.

The schools were selected on the basis of:

1. All of the schools were convenient to Norman, Oklahoma.
2. All of the schools voluntarily accepted the invitation to participate in the study.
3. All were small and in a rural area.
4. All were located in an economically depressed area.

5. All of the schools supported some kind of music program (i.e., band and/or chorus).

The total enrollment of the upper three grades (10, 11, 12) in the five Central Oklahoma high schools constituted the subjects for the study. The subjects were selected on the basis of the following criteria: (a) The comprehension level of the group was more than adequate to understand the items in the questionnaire. (b) The respondents in the group had already formulated their attitude of approval or disapproval of music. (c) For this group most directed musical activities may be assumed to have been completed, except for the relatively few students who participated in some type of school music group.

The music program in the Blanchard High School consists of three classes. These meet during the school day: girls' glee club, girls' chorus, and various vocal ensembles (i.e., duets, trios, quartets, etc.). There are no music classes scheduled after school hours because of the high percentage of students that are transported. There is one music instructor responsible for the music instruction in both the elementary and high school. The school does not offer music appreciation or music theory classes for the students.

Dibble High School offers the following classes in its music department: girls' chorus and mixed chorus. No classes in music appreciation or music theory are offered. None of the students study privately outside the school, and the program is directed by one music instructor who serves both

the elementary and high school.

Lexington High School has a music program taught by one music instructor. The following course offerings in music are available to the students: concert band, marching band, training band, and girls' chorus. Classes in music appreciation or music theory are not offered. None of the students study privately outside of the school.

The Noble High School music program is comprised only of vocal music. An instrumental music program, however, is being planned for the near future. One teacher directed all of the music activities for the school. For the high school these activities were: girls' glee club, mixed chorus, and boys' quartet. No other course offerings in music were available to the students.

In the Washington High School only vocal music was offered for student participation, all of the music in the school was under the supervision of one teacher, and the entire music department was comprised of a girls' chorus. Classes in music appreciation or music theory were not offered. Private instruction in voice was not available at the school.

Procedures for Gathering Data

Preliminary arrangements to conduct the study were made with each superintendent and the principal of each school several weeks in advance. This was done by means of personal visits with administrators at the schools. An overview of the

study was submitted at the time of each visit. When approval to conduct the study was obtained, a date was set to administer the questionnaire.

In every school the three grades (10, 11, 12) met in the school auditorium at the same time. This arrangement of "pooling" the students in one large group eliminated the need to administer the questionnaire to each grade at a separate time. Too, under this arrangement the test took one-third as long to complete and disrupted the normal routine of the school day considerably less. Of a total possible enrollment of 618 students in the five schools which cooperated in the study, 537 questionnaires were obtained. This is a percentage figure of 82.2. The students not contacted at the initial time that the questionnaire was administered, were not given an opportunity to participate in the study. The author felt that since the percentage of the total population was rather large, it would have been superfluous to administer the test to those few who were unable to participate at the time the questionnaire was offered.

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CHAPTER IV

THE ADMINISTRATION OF THE QUESTIONNAIRE

In the previous chapters the problem was defined, related to literature and research discussed, and the method to be used in obtaining data set forth. In this chapter, the details of administering the questionnaire will be described.

The questionnaire was personally administered by the investigator to every respondent in each school. This was done to assure conformity and consistency in the marking of the questionnaires.

The investigator first set up the tape recorder in the most advantageous location in the room selected by the school administration; in every instance it was the school auditorium. Before the students reported to the room they had been instructed that they need bring only pencils.

As soon as the students were seated, the questionnaire was distributed. A brief explanation was given to them about the purpose of the study.

Although the directions were printed on the questionnaire, they were also given verbally by means of a magnetic tape. It was the opinion of the investigator that this should

be done to insure clarity and to avoid any misinterpretation of the statements contained in the questionnaire. To make doubly certain that the respondents understood the directions, questions were solicited wherever clarification seemed necessary.

The desired result was to have the respondents indicate their agreement or disagreement with the thirty-seven items on the questionnaire. Students were instructed not to erase a mark once it had been made, since the first impression was considered to be the more valid one. Students were also instructed not to mark the questionnaire until all of the musical excerpts had been played.

The Music Experience Check-list (see Appendix C) was the second part of the questionnaire to be filled in by the respondents. Before beginning this section, the respondents were instructed to be as complete and accurate in their answers as possible.

The questionnaire which provided the data for a particular school were collected at the close of the time allotted. Of the total number of questionnaires obtained, 92.2 percent were determined usable. This fact is indicated in Table 1.

As indicated in Table 1, it was necessary to discard a small percentage of returns which were incomplete or not properly marked. This was apparently due chiefly to misunderstanding of the directions for completing the questionnaire.

TABLE 1

PERCENTAGE OF USABLE QUESTIONNAIRES
OF TOTAL QUESTIONNAIRES RETURNED

School	Total Returns	Usable Returns	Percentage
Blanchard	115	108	92.9
Dibble	93	77	82.8
Lexington	90	86	97.2
Noble	165	157	89.3
Washington	74	74	100.0
Total	537	502	92.2

Before leaving a school at which the study was administered, the investigator reviewed each questionnaire in conference with the superintendent and/or principal. The purpose of this conference was to separate the questionnaires of the students who were designated as economically deprived from the economically non-deprived students. The economically deprived students were determined by the following criteria:

1. The superintendent's and/or principal's knowledge of the student's home and family.
2. Privileged information concerning the student in the possession of the school administration.
 - (a) The source of income of the student's father or family.
 - (b) The estimated gross annual income of the student's family.
 - (c) The number of persons in the student's family dependent upon the family income.

- (d) The student's acceptance of free school lunches.
- (e) The student's family acceptance of state or federal welfare.

In each instance, the recommendation of the superintendent and/or principal was considered along with the above criteria in the final selection of economically deprived students. The questionnaires were then coded with the letters "E-D," indicating those students who were considered to be economically deprived.

Calculation of the Questionnaire Results

In addition to the marking of the questionnaire, space was provided for obtaining other data. At the top of the questionnaire page, a check list provided the following information: school; grade; sex; in, or not in, a school music group; can, or cannot, read music.

The study considered the relationship between the attitude toward music of economically deprived students and their environment. The students were classified according to their grade level as sophomore, junior, senior as well as by their total school average. The five schools were considered separately, and no comparisons between schools were drawn by the study.

Table 2 shows the numerical total and percentage of usable returns in each school relative to the total enrollment of each school. Also indicated are the percentage figures of

of usable returns to the total enrollment of all the schools in the study.

TABLE 2

SCHOOLS PARTICIPATING, TOTAL STUDENT ENROLLMENTS,
TOTAL REPLIES, TOTAL USABLE RETURNS,
PERCENTAGE OF USABLE RETURNS

School	Total Enrollment	Total Replies	Total Usable	Percent of Usable Replies to Enrollment
Blanchard	138	115	108	83.4
Dibble	96	93	77	80.2
Lexington	110	90	86	87.3
Noble	218	165	157	67.3
Washington	86	74	74	86.0
Total	648	537	502	80.8

CHAPTER V

REPORTING THE DATA

In the previous chapters of this study the problem was defined, related research was discussed, details of the questionnaire were explained and the procedure for obtaining the data was indicated. In this chapter, the data obtained are reported and interpreted.

In view of the fact that the data are non-parametric, it was felt that it would be safer to err on the side of caution in assigning significance to the figures. Accordingly, the null hypothesis was not considered rejected unless the probability was less than five in a hundred that such a figure could have been obtained by chance. Readers who feel that a more lenient view should have been adopted are free to do so, since all significances are indicated in reporting the data.

The soliciting of the expressed attitudes toward music encompassed a total sampling of high school students in five Central Oklahoma schools. The questionnaire was returned by 537 students. Five hundred and two, or 92.2 percent of the total returned, were found to be usable. An explanation of the basis upon which questionnaires were considered usable is

set forth in Chapter IV.

The questionnaires were first sorted as to school, grade, sex, and socio-economic status. They were then scored by tallying the number of "yes" answers. The numerical values which had been assigned to each statement were then totaled to give the composite "score" for each respondent.

The information from each respondent's questionnaire was coded (see Appendix E) and then transferred to data processing cards. To insure accuracy in the transfer of the data from the questionnaire to the card, each card was verified by the computer which eliminated the possibility of an erroneous computation.

The statistical computations were made by computer. The computer was programmed to compute the Chi-square values for each of the variables on the questionnaire. Chi-square values represent the procedure for testing the significance of the correlation or association as a chance departure from zero or no relationship, and the significance without knowledge of the degree of correlation.

Of the 502 respondents, 215 were male and 287 female. The total number of economically deprived respondents was 175 (34.8 percent), 84 male and 91 female. A comparison was made between economically deprived and economically non-deprived respondents to determine the location of the economically deprived respondents within the sample. The data is summarized in Table 3. It is not surprising to find that the largest

number of economically deprived students in this study are most often located in rural areas.

TABLE 3
DISTRIBUTION OF RESPONDENTS BY SCHOOL
AND SOCIO-ECONOMIC STATUS

School	Economically Non-Deprived		Economically Deprived		Total
	Number	Percentage	Number	Percentage	
Blanchard	89	82.4	19	17.6	108
Dibble	44	57.1	33	42.6	77
Lexington	66	85.7	30	38.9	96
Noble	82	55.7	65	44.2	147
Washington	46	62.2	28	37.8	74
Total	327	65.1	175	34.8	502

Chi-square = 53.142; d. f. = 4; P less than .05.

Concerning the distribution of economically deprived respondents at the various grade levels in the five schools, 68 were sophomores, 63 were juniors, and 44 were seniors. The computed Chi-square was 4.595 with a normal Chi-square of 5.99, with two degrees of freedom. The distribution of economically deprived respondents in the various grades was not significant, the implication being that more economically deprived students drop out of school as they become older.

Regarding the age of the economically deprived respondents, the data shows that over half, 66.3 percent, to be between the ages of fifteen and sixteen, while the remainder were in other age categories. Age was not a significant factor in

the study as indicated by the Chi-square of 4.008, with four degrees of freedom, and with a P of less than .05.

To the question "Are you in a school music group?" 5.3 percent of the economically deprived respondents reported that they were a member of some school music group. Of the economically non-deprived respondents, 28.6 percent, answered "yes" to the question. The degree of difference in the participation in a school music group between economically deprived and economically non-deprived respondents is significant. This indicates that economically deprived students are more interested in other school activities. (Chi-square = 38.612; d. f. = 2; P less than .05).

Concerning the ability of the respondents to read music, .4 percent of the economically deprived respondents answered the question "yes." Of the economically non-deprived respondents, 22.1 percent reported the ability to read music. The picture then, is one of correlation between participation in a school music group and the ability to read music. Economically deprived respondents appear to participate in school music groups less than do the economically non-deprived. Therefore there is less opportunity for this group to learn the skill of reading music.

Concerning the weighted scores made by the respondents in marking the statements on the attitude measuring instrument, 52.8 percent of all the respondents scored below the median. The median score for the attitude measuring instrument was

40.2. Of those respondents classified as economically deprived, 68.1 percent scored below the median compared to 41.9 percent of those economically non-deprived respondents. This data is summarized in Table 4.

TABLE 4

SUMMARY OF THE RESPONDENTS' WEIGHTED SCORES MADE ON THE ATTITUDE MEASURING INSTRUMENT COMPARED TO THE MEDIAN

Socio-economic Status	Above the Median	Percentage	Below the Median	Percentage	Total
Economically Non-Deprived	173	58.1	154	41.9	327
Economically Deprived	55	31.9	120	68.1	175
Total	228	37.2	274	52.8	502

Median = 40.2

(Chi-square = 40.049; d. f. = 2; P less than .05)

The attitude measuring instrument included thirty-seven statements pertaining to music. The responses to these statements are summarized in Table 5. Those statements marked with the asterisk indicate that a significant difference exists between economically deprived and economically non-deprived respondents in the agreement or disagreement to these statements. It can readily be seen that economically deprived respondents seem to agree to the statements implying a negative attitude toward music, and disagree with the statements pertaining to the aesthetics of music. For example, to the statement, "I do not care for this music," 95.5 percent marked

TABLE 5

PERCENTAGE DISTRIBUTIONS OF RESPONDENTS' REPLIES
TO THE ATTITUDE MEASURING INSTRUMENT STATEMENTS

Statement	Economically Non-Deprived		Economically Deprived		Chi-square	P less than
	Agree	Disagree	Agree	Disagree		
1. Most entertaining music	22.1	13.2	1.7	98.3	18.095*	.05
2. Not a good judge of this music	12.5	84.0	82.2	17.7	10.341	.05
3. Only a slight interest	59.9	37.0	61.0	38.8	2.444	.05
4. Entertainment and relaxation	12.2	84.7	4.5	95.5	10.341*	.05
5. Do not care for this music	59.6	37.3	80.0	20.0	19.636*	.05
6. I enjoyed this music	25.6	71.2	10.8	28.0	19.065*	.05
7. Could live without this music	55.9	42.2	72.0	28.0	12.057*	.05
8. Music is pleasing in every way	15.5	84.0	7.4	95.2	7.658*	.05
9. This music is dull	44.3	52.5	65.7	34.2	22.034*	.05
10. I would like to hear again	31.8	65.1	11.4	88.5	29.470*	.05
11. Music makes people strange	31.8	65.1	12.5	86.3	13.046*	.05
12. I disliked this music	39.4	57.4	63.5	36.5	25.700*	.05
13. I don't understand the music	67.5	29.3	65.7	34.2	3.640	.05
14. This music is very stirring	34.5	62.3	14.8	85.2	26.336*	.05
15. I often listen and enjoy music	11.9	85.0	17.5	94.2	6.667	.05
16. I dislike all kinds of music	4.5	92.3	5.1	94.9	.637	.05
17. This music is out-of-date	37.3	59.6	38.2	61.7	1.000	.05
18. Everyone should listen	44.6	52.2	17.5	80.0	37.519	.05
19. Some of world's greatest music	58.7	38.2	17.5	68.0	40.139*	.05
20. I do not seek out music like this	75.3	21.7	89.7	10.2	22.902*	.05
21. We should pledge never to listen	19.2	77.6	22.2	77.3	4.976	.05
22. Very good musical compositions	49.0	48.0	22.8	77.2	38.483*	.05
23. This music is easy to listen to	33.6	63.3	22.2	77.7	16.104*	.05

TABLE 5--Continued

Statement	Economically Non-Deprived		Economically Deprived		Chi-square	P less than
	Agree	Disagree	Agree	Disagree		
24. Why anyone would devote whole life	29.0	67.5	45.7	54.2	15.004*	.05
25. To me this music is "square"	34.2	62.6	53.1	44.0	20.498*	.05
26. This music bores me	33.3	63.6	56.0	44.0	22.138*	.05
27. This music no value to public	23.8	73.0	51.4	48.5	36.437*	.05
28. Happier when listening to music	11.6	85.4	17.5	93.0	3.171	.05
29. Certainly hate to hear this music	29.6	67.2	45.7	54.2	13.313*	.05
30. This music is interesting to me	46.1	50.7	27.4	72.5	20.864*	.05
31. I am against music like this	19.8	77.3	24.0	76.0	2.525	.05
32. I like this kind of music	31.3	67.2	14.8	85.2	19.745*	.05
33. Listening to this a waste of time	28.7	68.5	45.2	54.8	14.272*	.05
34. Beautiful and worthwhile	7.3	91.5	4.5	95.5	3.220	.05
35. This music has nothing to offer me	39.4	57.4	63.5	35.5	25.790*	.05
36. Everyone should hear this music	60.8	36.0	31.4	68.5	47.479*	.05
37. Too much music is bad for children	23.1	76.9	44.0	56.0	27.175*	.05

*Significant at the .05 level

N = 502. (Economically non-deprived = 327; Economically deprived = 175).

"yes." Conversely, to the statement "This is the most entertaining music I have ever heard," 98.3 percent marked "no." This was expected and supports the hypothesis that economically deprived students have a negative attitude toward music.

To the statement "I believe music like this makes people strange and narrow-minded," 25.9 percent responded affirmatively (35.4 percent of the 175 economically deprived respondents, compared to 20.4 percent of the economically non-deprived). Sixty-four and four-tenth percent of the economically deprived disagreed, compared to 76.4 percent disagreement among the economically non-deprived. The economically deprived respondents were most likely to respond affirmatively to the statement.

Concerning the statement "I dislike all kinds of music," the data indicated that no significant difference exists between the two groups. The extent of agreement between the two groups should not be misinterpreted as to meaning. The implication here is that both groups have some kind of music they like. Perhaps the music they like is from their own "pop" culture.

To summarize, in every case the data obtained from Part I of the questionnaire took the direction that was anticipated. This fact further substantiates the hypothesis that attitudes toward music among economically deprived youth tend to be more negative than the attitudes toward music of youth of a higher socio-economic stratum.

Analysis of Part II of the Questionnaire by Item

Part II of the questionnaire was designed to obtain information regarding the respondents' musical activities on the basis of questions pertaining to parental or family influence, presence in the family of other members active in music, a record of the respondents' listening activities, and the respondents' out-of-school music activities.

To further analyze the data it was necessary to compare each item with other variables on the questionnaire. In the item analysis, only the degree of agreement or disagreement is shown. It was not feasible to attempt to isolate the factors which might contribute to differences. Therefore it is important to analyze each of the items subjectively since the present study was not designed to determine the factors which might cause these differences. If differences exist and are to be explained, only the implications from the data should be taken into consideration.

Reported earlier in this chapter was the extent of agreement or disagreement to each of the statements on the attitude measuring instrument. In this section, the environmental influences of the respondents will be reported and interpreted. A summary of this data may be found in Table 6.

Several questions on the questionnaire pertained to the musical background of the respondent's family. When asked the question, "Has your mother had music lessons?" 27.6 percent of the respondents answered "yes," 21.4 percent of the eco-

TABLE 6

PERCENTAGE DISTRIBUTIONS OF RESPONDENTS' REPLIES
TO CERTAIN QUESTIONS ON THE STUDENT CHECK-LIST

Question	Economically Non-Deprived		Economically Deprived		Chi-square	P less than
	Yes	No	Yes	No		
Mother has had music lessons?	21.4	77.5	6.2	93.7	24.106*	.05
Father has had music lessons?	3.3	93.2	1.1	98.6	3.326	.05
Do you have a record player?	83.1	13.1	68.5	17.5	24.239*	.05
Do you have a radio at home?	92.6	7.4	93.7	6.3	7.514	.05
Do you have a wind instrument?	3.3	93.2	.5	99.5	5.752*	.05
Do you have a string instrument?	1.6	95.4	2.2	97.8	1.526	.05
Do you have a guitar at home?	14.6	82.2	9.1	90.8	5.355*	.05
Do you have a piano at home?	21.4	75.5	1.2	98.2	40.191*	.05
Do you have an organ at home?	5.1	94.9	0.0	100.0	10.539*	.05
Do you have an accordin at home?	.9	99.1	.1	99.9	6.293*	.05
Is mother in a music group?	5.5	94.4	0.0	100.0	10.790*	.05
Is father in a music group?	.6	99.4	0.0	100.0	3.000	.05
Are you in a community music group?	1.8	98.2	0.0	100.0	3.036	.05
Are you in a church choir?	21.4	78.6	6.2	93.8	19.040	.05

As in Table 5, N = 502. (Economically Non-Deprived = 327;
Economically Deprived = 175).

nomically non-deprived, and 6.2 of the economically deprived. The economically deprived respondents were most likely to choose the negative answer to this question because it appears that this group is less familiar with music than those that are not economically deprived. It would seem that in the case of the economically deprived respondents, the opportunity for the parents to have had music lessons would be rather slight.

To the question, "Has your father had music lessons?" 4.4 percent responded positively, 96.6 percent negatively, to the question. Responding affirmatively was 3.3 percent of the economically non-deprived respondents compared to 1.1 percent of the economically deprived respondents. The Chi-square was 3.326 (d. f. = 2), with a P of less than .05. There was no significant difference between the two groups regarding the question. This serves as an indication that neither the opportunity nor the desire to participate in music had presented itself to these people.

Concerning the question, "Do you have a record player at home?" 81.2 percent of all the respondents answered in the affirmative. Of the economically non-deprived respondents, 83.1 percent gave a "yes" answer compared to 68.5 percent of the economically deprived. The Chi-square for this question was 24.239; (d. f. = 2); with a P of less than .05. It is surprising to find the large number of record players among the deprived group.

The percentage of all respondents having a radio at home was 93.0. It is evident that economic conditions have no bearing on the ownership of a radio. With a Chi-square of 7.514, two degrees of freedom, and a P of less than .05, there was no significant difference between the responses to this question by economically deprived and economically non-deprived respondents. All but three of the respondents indicated the presence of a radio in the home.

To the question, "How many musical instruments are there in your home?" 67.9 percent of the respondents answered that there were none. Of the affirmative answers, 34.2 percent of the economically non-deprived respondents indicated the presence of one musical instrument in the home, 5.1 percent of the respondents had two, and 1.3 percent had three. Of the economically deprived respondents, 86.8 percent answered negatively to the question, compared to 13.2 percent that indicated there was one. This was as expected because of the relatively high cost of musical instruments; one would be most likely to find musical instruments in the homes of those non-deprived respondents.

To further analyze the data concerning musical instruments in the respondents' homes, the respondents were asked the question, "Do you have a wind instrument at home?" A wind instrument was described as being one of the following: (a) clarinet; (b) saxophone; (c) cornet; (d) trumpet; (e) flute; (f) trombone; and (g) baritone. Three and one-

half percent of all the respondents answered "yes." The percentage of economically non-deprived respondents answering positively was 3.3 compared to .5 of the economically deprived.

Concerning the question, "Do you have one or more of the following string instruments at home: (a) mandolin; (b) banjo; (c) violin; and (d) autoharp?" 1.7 percent of all the respondents answered affirmatively. This is surprising because most of the respondents lived in rural areas and were most likely to have one of the above instruments in the home. The Chi-square of 1.526 shows that no significant difference exists between the two groups.

Of the 502 respondents, 23.7 percent indicated the presence of a guitar in the home. Of this group, 14.6 percent were economically deprived compared to 9.1 percent economically non-deprived. It was expected that economically deprived respondents would find more agreements than would economically non-deprived respondents.

It would be expected that the number of pianos in the respondents' homes would vary directly with income, since families with lower incomes would be less likely to make such a major purchase. A difference in values probably has some significance. Lower socio-economic strata families would tend to place a lesser value on music and probably would not be influenced to make the financial sacrifice necessary to own a piano. Whatever the cause or causes, economically deprived respondents had fewer pianos in their homes than did

economically non-deprived respondents. Twenty-two and six-tenth percent of all the respondents indicated the presence of a piano in the home. By socio-economic status, the percentages were 14.6 economically non-deprived, and 1.2 economically deprived.

Concerning the question, "Do you have an organ at home?" 100.00 percent of the economically deprived respondents answered negatively. Of the economically non-deprived respondents, 5.1 percent answered affirmatively. It was expected that economically deprived respondents would find more disagreements than would the economically non-deprived.

To the question, "How many musical instruments can you play, of those in your home?" 69.7 percent of all the respondents answered negatively. Of the economically non-deprived respondents who answered affirmatively, 28.4 percent indicated they could play one instrument, compared to 8.0 percent of those economically deprived respondents who had also indicated an affirmative answer. Six and eight-tenth percent of the economically non-deprived respondents indicated the ability to play two or more musical instruments. None of the economically deprived respondents indicated they could play more than one musical instrument. There was a significant difference indicated by a Chi-square of 39.385 with two degrees of freedom and with a P of less than .05.

When asked "How often do you play these instruments?" 13.3 percent of all the respondents who had answered affirma-

tively to the above question indicated "frequently," 14.7 percent answered "seldom," 11.3 percent marked "never," while 60.1 percent indicated that this did not apply. Of the economically non-deprived respondents, 16.9 percent answered "frequently," compared to 4.5 percent of those respondents who were economically deprived. The difference between the two groups was significant. (Chi-square = 31.358; d. f. = 2; P less than .05).

Concerning parental participation in one or more musical organizations in the community, 5.5 percent of all the respondents indicated that the mother was in some kind of musical organization. There were no agreements among the economically deprived respondents to this question. In answering the question, "Does your father belong to a community choral group?" 3.2 percent of the economically non-deprived respondents answered "yes." Again, there were no affirmative answers to this question from the economically deprived respondents.

Concerning the listening preferences of the respondents, approximately one-fourth of the Student Check-list questions dealt with listening.

To the question, "Do you listen to semi-classical records?" 78.0 percent of the respondents responded negatively. Of the economically non-deprived respondents responding "yes," 6.1 percent indicated that this was only "seldom," compared with .5 percent of the economically deprived respondents. Economically non-deprived respondents were more likely to re-

TABLE 7
RESPONDENTS' REPLIES CONCERNING LISTENING
TO VARIOUS KINDS OF MUSIC ON RECORDS

Kinds of Music	Economically Non-Deprived			Economically Deprived			Chi-square	P less than
	(1)	(2)	(3)	(1)	(2)	(3)		
Classical	6.1	12.2	77.6	.5	1.7	97.2	29.331	.05
Semi-classical	6.7	20.4	68.8	.5	6.2	92.7	34.876	.05
Rock 'n Roll and Popular	69.5	7.0	.9	53.1	12.5	.5	34.310	.05
Country and Western	39.1	20.7	20.7	42.2	14.8	.5	14.083	.05

Numbering of columns as follows: (1) Frequently; (2) Seldom; (3) Never.

As in Table 6, N = 502. (Economically Non-Deprived = 327;
Economically Deprived = 175.)

spond positively while economically deprived respondents more often chose an opposite response. This was not the case in this instance. Although both groups disagreed with the question, the extent of disagreement was significant as indicated by the Chi-square of 34.876, with three degrees of freedom, and a P of less than .05.

The questions "Do you listen to popular records?" and "Do you listen to rock 'n roll records?" were combined. It was felt that the question pertaining to popular records might have been misunderstood by the respondents as meaning records popular at the moment. Of the 502 respondents, 96.6 percent answered affirmatively. Of the negative respondents .9 percent were economically non-deprived compared with .5 percent economically deprived. The Chi-square was 34.310, with three degrees of freedom, a P of less than .05.

Regarding the question, "Do you listen to country-and-western records?" 42.2 percent of the respondents answered "yes." Forty-two and two-tenth percent of the economically deprived respondents agreed with the question compared to 39.1 percent of the economically non-deprived respondents. This was to be expected from this area considering that this is the "home" of this kind of music.

To the question, "Do you listen to semi-classical music on radio?" 6.5 percent of the economically non-deprived respondents indicated they did. None of the economically deprived respondents' responses were affirmative. Of all the

TABLE 8

RESPONDENTS' REPLIES CONCERNING LISTENING
TO VARIOUS KINDS OF MUSIC ON RADIO

Kinds of Music	Economically Non-Deprived			Economically Deprived			Chi-square	P less than
	(1)	(2)	(3)	(1)	(2)	(3)		
Classical	5.1	8.2	83.1	.5	31.7	97.7	18.538*	.05
Semi-classical	6.5	17.7	72.4	0.0	6.8	93.1	29.073*	.05
Rock 'n Roll and Popular	66.6	33.6	3.1	85.1	8.5	6.2	4.293	.05
Country and Western	44.0	25.6	27.2	67.4	18.2	14.2	25.102*	.05

Numbering of columns as follows: (1) Frequently; (2) Seldom; (3) Never.

As in Table 7, N = 502. (Economically Non-Deprived = 327;
Economically Deprived = 175.)

respondents, 6.5 percent answered the question "yes." The Chi-square indicates a significant difference exists between economically non-deprived respondents and economically deprived respondents concerning this question. (Chi-square = 29.073; d. f. = 3; P less than .05).

Concerning the questions, "Do you listen to popular music on radio?" and "Do you listen to rock 'n roll music on radio?" again both questions were combined for the same reasons given regarding the questions dealing with listening to "popular and rock 'n roll records." It was felt that a misinterpretation of the questions would result in misinformation. Of all the respondents answering the question, 87.9 percent marked the affirmative. Of these affirmative answers, 85.1 percent were of the economically deprived respondents compared with 55.9 economically non-deprived respondents. There was no significant difference between the two groups in the responses to these questions as indicated by the Chi-square. (Chi-square = 4.293; d. f. = 3; P less than .05).

Concerning the question, "Do you listen to country-and-western music on radio?" 52.2 percent of the respondents reported that they did. Forty-four percent of the economically non-deprived respondents answered "yes" compared to 67.5 percent of the economically deprived respondents. As was expected, there was a highly significant difference between the two groups. (Chi-square = 25.102; d. f. = 3; P less than .05).

A computation was made to determine if differences

existed between male and female respondents in their replies to the statements contained in the attitude measuring instrument. There does appear to be a significant difference in the attitudes toward music between male and female respondents. The results of the attitude measuring instrument indicate that female students like music better than males do. This is further evidenced by the fact that female respondents participated in school and church music groups, and have more musical instruments in their homes. (Chi-square = 50.093; d. f. = 2; P less than .05).

In summary, the information from the respondents' questionnaires was coded and transferred to data processing cards. The data were then computerized with differences between the two groups, economically non-deprived and economically deprived, being sought. This was done by programming the computer to compute the Chi-square values for each of the statements on the questionnaire in terms of the extent of agreement or disagreement between economically non-deprived respondents and economically deprived respondents. In addition, percentages were given for the respondents' replies to each statement on the questionnaire.

In every case economically deprived respondents agreed with the negative statements concerning music, which would indicate that economically deprived students hold a more negative attitude toward music than do students economically non-deprived.

On the basis of the computations as outlined in this chapter, there is firm evidence for the generalization that students of a lower socio-economic stratum hold a more negative attitude toward music.

CHAPTER VI

SUMMARY AND CONCLUSIONS

The purpose of this study was to ascertain if the environmental factors affect the attitude toward music of socio-economically deprived students. Modern music educators are increasingly concerned with making the school music experience significant and enduring.

Determination of the factors convenient to the formulation of musical attitude would be of the utmost importance to the instructor of music classes. Some of the most important of these factors are home environment, socio-economic status, and social pressures.

Although a student's success in a music class is based partly on his active participation in other musical activities, parental attitudes seem to exercise a greater degree of influence on the learner, particularly on his acceptance or rejection of various types of music. Moreover intelligence scores also correlate with economic status and both significantly influence musical attitude.

To date there are many ways to test a student's achievement in the music area; however very little research has been

done in the area of the measurement of music attitudes. This study proposes to determine the degree of correlation between the background of low socio-economic stratum students and their musical attitudes and on this basis teaching methods may be devised for contributing to the improvement of the musical attitudes and music performance of such students.

The instruments used in the assimilating of the data were an adaptation of the Hevner-Seashore Test of Attitude Toward Music which tested attitudes of the student, and a Music Experience Check-list for which information regarding the musical experiences and environment of the student were compiled. From five high schools in Central Oklahoma, 537 sophomores, juniors, and seniors were asked to mark "yes" or "no" on the attitude test after they had listened to twelve excerpts from well known musical compositions. Immediately following the marking of the attitude test, the student was asked to complete the check-list. Upon the completion of this, both forms were returned to the investigator.

The 37 statements contained on the attitude test were first sorted as to school, grade, economic status, and sex. They were then scored by tallying the number of "yes" answers. The numerical values which had been assigned to each statement were then totaled to give the composite score for each respondent.

The information from the student check-list was used to determine the environmental factors prevalent in the homes of

both economically non-deprived and economically deprived students.

The information from each respondent's questionnaire was coded and then transferred to data processing cards. The statistical computations were made by computer, which was programmed to compute the Chi-square values for each of the variables on the questionnaire.

Conclusions

Analysis of data revealed the answers to certain questions that were set forth in Chapter I, under the Purpose of the Study. On the basis of the study, evidence shows:

1. A high degree of correlation exists between low socio-economic stratum students and music attitude as indicated by the majority of economically deprived respondents who agreed with the negative statements regarding music. These answers suggest that economically deprived students are less interested in music than economically non-deprived students.
2. There appears to be a significant correlation between the environmental experiences of both strata of respondents and parental (or family) interest and/or encouragement in the formulation of musical attitude. This fact is evidenced by the relatively small number of parents of the economically deprived students who have either participated or participate now in a music group. This conclusion is further substantiated by the small number of musical instruments in the economically deprived respondents' homes.
3. The relative effect of class music activities (i.e., general music classes, music appreciation classes, vocal and instrumental music classes, etc.) in the development of musical attitude seems to be negligible since the number of respondents who have either participated or participate now in a school music group was minimal. There was no significant

difference between those students who have either participated in or participate now in a school music group in their attitudes toward music.

4. The sex of the respondents did appear to be a factor in the development of an attitude toward music. There was a significant difference in the attitudes toward music between male and female respondents. The results of the questionnaire indicate that female respondents like music better than male respondents do.
5. There is a highly significant difference between pupils of the low socio-economic stratum and those pupils of the middle-class in their attitudes toward music. Economically deprived students, in every case, agreed with the negative statements on the questionnaire regarding music, while those students economically non-deprived appeared to be more interested in music. One of the major findings of the study was that economic level is a great determinant of musical attitude.

If the appreciation of music is a cultural advantage and a positive attitude toward music the result of exposure to music, then using economically deprived students as subjects, the fact that these students have a negative attitude toward music, implies that economic disadvantage and cultural disadvantage go hand in hand.

In addition to the results discussed above, this study has the following implications:

1. The "overall" attitude of the respondents both economically deprived and non-deprived toward music is more negative than the investigator had expected as reflected by the number of scores below the median.

2. Environmental factors significantly influence the development of musical attitude as shown by the markings on

the student check-list.

3. The lack of opportunities to participate in quality musical functions at school and in the community contributes to a negative attitude toward music by all students tested.

During the preliminary stages of the study, the possibility of including urban students' attitudes toward music was given serious consideration. This would have given an interesting dimension to the study in that appraisals could be made regarding the effects of an urban environment in the formation of attitudes toward music. The addition of the urban students, however, would have enlarged the scope of the study to the extent of making it unmanageable.

Suggested Areas For Further Study

Some of the areas which need further investigation in the light of this study are:

1. The replication of the study in other geographic areas to determine whether the results would be similar or different.
2. An analysis of the environmental factors which cause a negative attitude toward music.
3. Sophistication of attitudinal measuring instruments in music.
4. The desirability of devising teaching methods which would contribute to the improvement of the musical attitude and performance of socio-economically deprived students.

Of particular value to the investigator of musical attitudes is the use of the questionnaire for obtaining data on a selected group within a particular locale. The effectiveness

of the existing music program could be brought into sharp focus by the use of questionnaires offering a comparison between the musical attitudes of adults in the community and that of students in the school. This might be carried out by adapting the questionnaire to this specific purpose.

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APPENDIXES

APPENDIX A

INSTRUCTIONS FOR SORTING

The purpose of this study is to determine the attitudes of socio-economically deprived students toward music and the relationship of these attitudes to their environment. An attitude measuring scale is needed to obtain the attitude data. A scale will be constructed from the statements below to which the respondents will mark positive or negative according to their attitude toward music after listening to excerpts from 12 musical compositions representative of each of the periods of music history.

From this list, please rank the statements according to their positive or negative degree from 1 to 9, with the numeral (1) as the most unfavorable (negative) and the numeral (9) as the most favorable (positive). For those statements which you believe to express a neutral or non-committal attitude, use the numeral (5). Rank the statements according to their positive or negative degree along the scale. Each statement can receive only one numerical rating.

EXAMPLE: 1 2 3 4 (5) 6 7 8 9 "To me this music is of no greater or lesser importance than any of the other arts."

- | | |
|-------------------|--|
| 1 2 3 4 5 6 7 8 9 | I have the greatest admiration for this music. |
| 1 2 3 4 5 6 7 8 9 | I would like to hear this music again. |
| 1 2 3 4 5 6 7 8 9 | I am not a good judge of the quality of this music. |
| 1 2 3 4 5 6 7 8 9 | I would enjoy playing or singing music like this. |
| 1 2 3 4 5 6 7 8 9 | I would not care to take an active part in music like this. |
| 1 2 3 4 5 6 7 8 9 | I could live the rest of my life without hearing any more music like this. |

- 1 2 3 4 5 6 7 8 9 This music is dull.
- 1 2 3 4 5 6 7 8 9 Generally, I am indifferent to music like this, but sometimes I find a great deal of pleasure from hearing some musical number by accident.
- 1 2 3 4 5 6 7 8 9 Music like this provides me entertainment.
- 1 2 3 4 5 6 7 8 9 This music is satisfying to me.
- 1 2 3 4 5 6 7 8 9 I do not care to listen to this music for itself.
- 1 2 3 4 5 6 7 8 9 I think the importance of music like this has been overrated.
- 1 2 3 4 5 6 7 8 9 I really enjoy music like this.
- 1 2 3 4 5 6 7 8 9 This music is very stirring.
- 1 2 3 4 5 6 7 8 9 I certainly hate to hear this music.
- 1 2 3 4 5 6 7 8 9 I would rather hear a different type of music.
- 1 2 3 4 5 6 7 8 9 This music offers so much pleasure that more time should be spent on it in the public schools.
- 1 2 3 4 5 6 7 8 9 I believe strongly in the beneficial and pleasurable effects of this music.
- 1 2 3 4 5 6 7 8 9 This music is out-of-date.
- 1 2 3 4 5 6 7 8 9 This music has no real value to the general public.
- 1 2 3 4 5 6 7 8 9 I disliked this music.
- 1 2 3 4 5 6 7 8 9 This music is easy to listen to.
- 1 2 3 4 5 6 7 8 9 Most music like this has little possible interest for persons leading a more active life.
- 1 2 3 4 5 6 7 8 9 This music is pleasing in every way.
- 1 2 3 4 5 6 7 8 9 This music is a dull series of tones.
- 1 2 3 4 5 6 7 8 9 These are very good musical compositions.

- 1 2 3 4 5 6 7 8 9 This music is interesting to me.
- 1 2 3 4 5 6 7 8 9 I have only a slight interest in music like this.
- 1 2 3 4 5 6 7 8 9 I cannot understand why anyone would want to devote his whole life to music like this.
- 1 2 3 4 5 6 7 8 9 I do not actively seek out music like this for myself.
- 1 2 3 4 5 6 7 8 9 I feel that it is an intellectual duty to keep in touch with this type of music.
- 1 2 3 4 5 6 7 8 9 Everyone should learn to listen to music like this.
- 1 2 3 4 5 6 7 8 9 This music is wonderful.
- 1 2 3 4 5 6 7 8 9 This music makes me feel sad. ~
- 1 2 3 4 5 6 7 8 9 I get less pleasure for the time spent on music like this than for time spent on my other recreations.
- 1 2 3 4 5 6 7 8 9 This music is not good music.
- 1 2 3 4 5 6 7 8 9 I am against music like this.
- 1 2 3 4 5 6 7 8 9 Music like this is an unpleasant experience for me.
- 1 2 3 4 5 6 7 8 9 I like this kind of music.
- 1 2 3 4 5 6 7 8 9 Music like this provides one of the greatest pleasures of my life.
- 1 2 3 4 5 6 7 8 9 Music like this has nothing to offer me.
- 1 2 3 4 5 6 7 8 9 To me this music is "square."
- 1 2 3 4 5 6 7 8 9 The world would be just as well off if there were no music like this in it.
- 1 2 3 4 5 6 7 8 9 I don't understand this music.
- 1 2 3 4 5 6 7 8 9 Music like this gives me certain pleasures and satisfactions which I would not want to do without.
- 1 2 3 4 5 6 7 8 9 I am happier when I listen to music like this than at any other time.

- 1 2 3 4 5 6 7 8 9 I think that listening to music like this is a waste of time.
- 1 2 3 4 5 6 7 8 9 I believe music like this makes people strange and narrow-minded.
- 1 2 3 4 5 6 7 8 9 Everyone should hear this music.
- 1 2 3 4 5 6 7 8 9 To me there is nothing so beautiful, so worthwhile as music like this.
- 1 2 3 4 5 6 7 8 9 Only morons could enjoy this music.
- 1 2 3 4 5 6 7 8 9 The one or two real thrills I get out of a concert like this are not worth the bother of listening to the whole concert.
- 1 2 3 4 5 6 7 8 9 Everyone should have music like this in their education.
- 1 2 3 4 5 6 7 8 9 Interest in music like this has been developed falsely by rich people.
- 1 2 3 4 5 6 7 8 9 I like this music very much.
- 1 2 3 4 5 6 7 8 9 This is the most entertaining music I have ever heard.
- 1 2 3 4 5 6 7 8 9 This music sounds like a lot of noise to me.
- 1 2 3 4 5 6 7 8 9 This music was not exciting to me.
- 1 2 3 4 5 6 7 8 9 I do not care for this music.
- 1 2 3 4 5 6 7 8 9 Living would be a much more dull and drab affair were it not for the beauties of music like this.
- 1 2 3 4 5 6 7 8 9 I would be sorry to see music like this disappear from our civilization.
- 1 2 3 4 5 6 7 8 9 This music offers me less enjoyment than other forms of entertainment and recreation.
- 1 2 3 4 5 6 7 8 9 I think that too much music like this is bad for children.
- 1 2 3 4 5 6 7 8 9 We should pledge ourselves never to listen to music of this kind.

- 1 2 3 4 5 6 7 8 9 I am not against music like this in any way.
- 1 2 3 4 5 6 7 8 9 I often listen to music like this and enjoy it.
- 1 2 3 4 5 6 7 8 9 Most types of music like this are "sissy."
- 1 2 3 4 5 6 7 8 9 To music, I prefer recreations in which I can take a more active part.
- 1 2 3 4 5 6 7 8 9 This music is too uninteresting to suit me.
- 1 2 3 4 5 6 7 8 9 I set a high value on this kind of music.
- 1 2 3 4 5 6 7 8 9 This music is some of the world's greatest music.
- 1 2 3 4 5 6 7 8 9 I dislike all kinds of music.

If you have additional statements that you feel should be included, would you please write them below.

APPENDIX B

TABLE OF VALUES ASSIGNED TO EACH STATEMENT BY THE
PANEL OF EXPERTS DURING THE SORTING PROCEDURE

Statement Number	1	2	3	4	5	6	7	8	9
1	0	0	0	0	0	5	3	6	13
2	0	0	0	0	2	7	6	2	10
3	0	0	1	7	14	2	1	0	2
4	0	1	1	0	1	2	14	5	3
5	5	5	2	5	3	2	2	2	1
6	5	11	3	1	0	3	3	1	0
7	12	5	2	1	1	1	1	0	2
8	2	1	4	7	4	2	2	1	1
9	0	0	0	1	2	11	6	6	1
10	0	0	0	1	1	5	12	7	2
11	0	3	9	7	4	2	0	3	0
12	1	1	10	9	3	1	1	1	0
13	0	2	0	1	11	6	4	1	2
14	0	0	0	0	3	2	4	10	8
15	0	0	1	0	0	4	7	10	6
16	12	8	4	1	1	1	0	0	0
17	2	1	5	13	2	4	0	0	0
18	0	1	1	2	2	2	6	9	4
19	1	0	1	0	1	3	4	8	9
20	1	4	10	8	3	0	1	0	0
21	3	6	7	2	3	2	2	1	0
22	12	5	3	3	1	2	0	0	0
23	0	3	7	9	3	10	2	1	1
24	2	0	0	0	5	10	6	2	2
25	1	1	1	1	1	9	5	4	4
26	8	8	3	5	1	1	0	1	0
27	11	6	2	4	0	0	1	3	0
28	0	0	1	0	2	4	6	10	4
29	2	0	0	0	0	5	9	8	3
30	2	0	1	2	3	12	4	2	1
31	4	4	11	3	3	1	1	0	0
32	2	0	8	7	5	2	3	0	0
33	0	1	1	3	9	7	2	3	1

APPENDIX B--Continued

Statement Number	1	2	3	4	5	6	7	8	9
34	1	0	0	2	4	9	6	3	2
35	2	0	0	0	3	2	6	5	9
36	1	2	2	3	6	7	3	1	2
37	1	4	10	4	3	1	2	1	1
38	6	10	4	3	1	1	1	1	0
39	12	8	2	1	0	1	3	0	0
40	6	9	7	1	1	1	1	1	0
41	0	0	0	3	0	2	7	10	5
42	1	1	0	3	0	1	4	7	10
43	9	6	7	3	1	1	0	0	0
44	4	12	7	3	1	0	0	0	0
45	12	6	4	2	0	1	2	0	0
46	0	2	3	1	2	4	7	4	4
47	1	1	1	1	1	5	4	5	8
48	1	2	1	7	8	3	2	1	1
49	7	11	3	2	2	1	1	0	0
50	9	4	6	3	1	2	2	0	0
51	0	1	1	0	1	8	5	3	8
52	2	1	2	2	1	0	1	6	12
53	13	4	2	2	2	2	1	1	0
54	3	4	13	3	1	1	1	1	0
55	0	0	5	2	3	4	5	3	5
56	1	2	10	3	5	2	2	2	0
57	0	0	0	1	1	2	7	10	6
58	0	0	1	1	2	5	2	6	10
59	5	9	4	3	1	0	4	0	1
60	1	2	7	11	2	1	1	1	1
61	2	5	10	4	2	2	1	0	1
62	0	0	1	3	2	3	9	5	4
63	1	2	1	1	3	2	11	3	3
64	2	1	8	12	2	1	0	1	0
65	3	1	13	4	1	0	0	1	4
66	16	6	1	1	0	1	1	1	0
67	3	0	1	1	10	5	5	0	2
68	1	1	0	1	4	7	9	0	4
69	6	4	8	4	3	1	0	1	0
70	4	2	13	5	3	0	0	0	0
71	6	3	11	3	0	1	2	0	1
72	1	1	1	1	0	2	4	11	6
73	1	1	0	0	3	3	4	6	9
74	21	2	2	1	1	0	0	0	0
75	22	4	1	0	0	0	0	0	0

APPENDIX C

THE QUESTIONNAIRE

PART I

NAME _____ SCHOOL _____ GRADE _____
(10-11-12)

			Are you in a school music group?	Can you read music?
SEX:	Male__Female__	Age__	Yes__ No__	Yes__ No__
	(Check one)		(Check one)	(Check one)

DIRECTIONS: THIS IS NOT A TEST OR AN EXAMINATION! Please complete the statements at the top of the page. This is a study of attitudes toward music. Several musical selections will be played for you. You will find below a number of statements expressing different attitudes toward the music. Read through these statements carefully and place a check (✓) if you AGREE with the statement; if it represents your own attitude toward the music. Place a cross (X) if you DISAGREE with the statement, or any part of it, or if it does not express your attitude.

ONCE AGAIN, THIS IS NOT A TEST OR EXAMINATION:
BE AT EASE, TAKE YOUR TIME, AND ASK QUESTIONS
IF YOU DO NOT UNDERSTAND THE STATEMENTS. People differ widely in their estimates of the value of music. Please indicate your own attitude by a check when you AGREE, and a cross when you DISAGREE. BE HONEST, GIVE YOUR SINCERE OPINION.
WAIT UNTIL ALL OF THE MUSIC HAS BEEN PLAYED BEFORE YOU BEGIN MARKING.

-
- _____ 1. This is the most entertaining music I have ever heard.

(CONTINUED ON NEXT PAGE)

- _____2. I am not a good judge of the quality of this music.
- _____3. I have only a slight interest in music like this.
- _____4. Music like this provides me entertainment and relaxation.
- _____5. I do not care for this music.
- _____6. I really enjoyed this music.
- _____7. I could live the rest of my life without hearing any more music like this.
- _____8. This music is pleasing in every way.
- _____9. This music is dull.
- _____10. I would like to hear this music again.
- _____11. I believe music like this makes people strange and narrow-minded.
- _____12. I disliked this music.
- _____13. I didn't understand this music.
- _____14. This music is very stirring.
- _____15. I often listen to music like this and enjoy it.
- _____16. I dislike all kinds of music.
- _____17. This music is out-of-date.
- _____18. Everyone should listen to music like this.
- _____19. This music is some of the world's greatest music.
- _____20. I do not actively seek out music like this for myself.
- _____21. We should pledge ourselves never to listen to music of this kind.
- _____22. These are very good musical compositions.
- _____23. This music is easy to listen to.

(CONTINUED ON NEXT PAGE)

- ____24. I cannot understand why anyone would want to devote his whole life to music like this.
- ____25. To me this music is "square."
- ____26. Music like this bores me.
- ____27. This music has no real value to the general public.
- ____28. I am happier when I listen to music like this than at any other time.
- ____29. I certainly hate to hear this kind of music.
- ____30. I am against music like this.
- ____31. This music is interesting to me.
- ____32. I like this kind of music.
- ____33. I think that listening to music like this is a waste of time.
- ____34. To me there is nothing so beautiful, so worthwhile as listening to music like this.
- ____35. Music like this has nothing to offer me.
- ____36. Everyone should hear music like this.
- ____37. I think that too much music like this is bad for children.

~
PART II

- | | <u>YES</u> | <u>NO</u> |
|--|------------|-----------|
| 1. Mother has had music lessons. | _____ | _____ |
| 2. Father has had music lessons. | _____ | _____ |
| 3. I have a record player (hi-fi or stereo) at home. | _____ | _____ |
| 4. I listen to classical records. | _____ | _____ |
| 5. I listen to semi-classical records. | _____ | _____ |

(CONTINUED ON NEXT PAGE)

6. I listen to popular records. _____
7. I listen to rock 'n roll records. _____
8. I listen to country-and-western records. _____
9. I have a radio at home. (AM or FM) _____
10. I listen to classical music on the radio. _____
11. I listen to semi-classical music on
the radio. _____
12. I listen to popular music on the radio. _____
13. I listen to rock 'n roll music on the radio. _____
14. I listen to country-and-western music
on the radio. _____
15. There are the following musical instruments
in my home. _____
- a. _____
- b. _____ (Please list)
- c. _____
16. I can play the above musical instruments. _____
17. Mother participates in: _____
- a. Community choral group. _____
- b. Church choir. _____ (Check one if
answer is YES)
- c. Other _____
18. Father participates in: _____
- a. Community choral group. _____
- b. Church choir. _____ (Check one if
answer is YES)
- c. Other _____

19. I participate in: _____

- a. Church choir. _____
- b. Community choral group. _____ (Check one if
answer is YES)
- c. Other _____

EXCERPTS FROM MUSICAL COMPOSITIONS

The following excerpts were used as the stimuli for the marking of the questionnaire:

1. Jesu, Joy of Man's Desiring (From Cantata No. 147), J. S. Bach.
2. Symphony No. 94. "Surprise," Haydn.
3. Symphony No. 40 in G Minor K. 550, Mozart.
4. Symphony No. 5 in C Minor, Beethoven.
5. Symphony No. 2 in D, Op. 73, Brahms.
6. "The Flying Dutchman" Overture, Wagner.
7. Largo, from the New World Symphony, Dvorak.
8. Pictures at an Exhibition, Mussorgsky-Ravel.
9. Oh, What a Beautiful Morning, from "Oklahoma!" Rogers and Hammerstein.
10. Girls of the Folies Bergere, Jackie Gleason.
11. Capriccio Italien, Tchaikovsky.
12. Improvisation, Stan Kenton.

APPENDIX D

FREQUENCY DISTRIBUTION OF RAW SCORES OF 502 RURAL HIGH SCHOOL STUDENTS IN CENTRAL OKLAHOMA ON THE MUSICAL ATTITUDE QUESTIONNAIRE COMPARING SCORES MADE BY 278 GIRLS WITH THOSE MADE BY 224 BOYS

Range of Scores	Mid-Point Score	Frequency		
		Girls	Boys	Total
0 - 9	4.5	0	0	0
10 - 19	14.5	8	16	24
20 - 29	24.5	30	62	92
30 - 39	34.5	53	66	119
40 - 49	44.5	40	31	71
50 - 59	54.5	38	22	60
60 - 69	64.5	30	9	39
70 - 79	74.5	27	7	34
80 - 89	84.5	25	2	27
90 - 99	94.5	26	0	26
110 - 119	114.5	5	0	5
120 - 129	124.5	4	0	4
130 - 139	134.5	1	0	1
Total Number of Cases		287	215	502

Median Score - 40.2

APPENDIX D--Continued

NUMBER OF RESPONDENTS BY SCHOOL AND
PARTICIPATION IN MUSIC CLASSES

School	Students		Total
	In Music Classes	Not in Music Classes	
Blanchard	55	53	108
Dibble	24	55	79
Lexington	13	73	86
Noble	20	138	158
Washington	13	58	71
Total	125	377	502

MUSIC READING ABILITY OF
RESPONDENTS BY SCHOOL

School	Students		Total
	Can Read	Cannot Read Music	
Blanchard	19	89	108
Dibble	12	67	79
Lexington	24	62	86
Noble	39	119	158
Washington	19	52	71
Total	113	389	502

APPENDIX D--Continued

MUSICAL INSTRUMENTS IN THE HOMES OF THE
RESPONDENTS BY SOCIO-ECONOMIC STATUS

Instrument	Economically Non-deprived			Economically Deprived			Total No. of Stu- dents	Total No. of Insts.	Total Per- Cent
	No. of Insts.	No. of Stu- dents	Percent Owning Insts.	No. of Insts.	No. of Stu- dents	Percent Owning Insts.			
Pianos	111	327	32.3	17	175	10.4	502	118	25.2
Guitars	108	327	31.3	61	175	36.1	502	169	33.2
Organs	25	327	.7	9	175	.5	502	34	.6
Clarients	19	327	.5	4	175	.2	502	23	.4
Cornets	8	327	.2	2	175	.1	502	10	.2
Accordians	9	327	.2	7	175	.4	502	16	.4
Trombones	4	327	.1	3	175	.1	502	7	.1
Trumpets	6	327	.1	0	175	.0	502	6	.1
Saxophones	6	327	.1	0	175	.0	502	6	.1
Mandolins	7	327	.2	2	175	.1	502	9	.1
Banjos	5	327	.1	3	175	.1	502	8	.1
Flutes	10	327	.2	3	175	.1	502	13	.2
Violins	14	327	.4	6	175	.3	502	20	.4
Autoharp	3	327	.08	0	175	.0	502	3	.05

APPENDIX E

CODING INSTRUCTIONS

	<u>Column</u>	<u>Punch</u>
School	1	1-Blanchard 2-Dibble 3-Lexington 4-Noble 5-Washington
Grade	2	0-10 1-11 2-12 3-No Response
Sex	3	1-Male 2-Female
Age	4	0-20 1-21 4-14 5-15 6-16 7-17 8-18 9-19 3-No Response
In a school music group?	5	1-Yes 2-No 3-No Response
Can you read music?	6	1-Yes 2-No 3-No Response
PART I - First of 37 items of attitude measuring instrument.		
1. This is the most entertaining music I have ever heard.	7	1-Yes 2-No 3-No Response

	<u>Column</u>	<u>Punch</u>
2. I am not a good judge of the quality of this music.	8	1-Yes 2-No 3-No Response
3. I have only a slight interest in music like this.	9	1-Yes 2-No 3-No Response
4. Music like this provides me entertainment and relaxation.	10	1-Yes 2-No 3-No Response
5. I do not care for this music.	11	1-Yes 2-No 3-No Response
6. I really enjoyed this music.	12	1-Yes 2-No 3-No Response
7. I could live the rest of my life without hearing any more music like this.	13	1-Yes 2-No 3-No Response
8. This music is pleasant in every way.	14	1-Yes 2-No 3-No Response
9. This music is dull.	15	1-Yes 2-No 3-No Response
10. I would like to hear this music again.	16	1-Yes 2-No 3-No Response
11. I believe music like this makes people strange and narrow-minded.	17	1-Yes 2-No 3-No Response
12. I disliked this music.	18	1-Yes 2-No 3-No Response
13. I don't understand this music.	19	1-Yes 2-No 3-No Response

	<u>Column</u>	<u>Punch</u>
14. This music is very stirring.	20	1-Yes 2-No 3-No Response
15. I often listen to music like this and enjoy it.	21	1-Yes 2-No 3-No Response
16. I dislike all kinds of music.	22	1-Yes 2-No 3-No Response
17. This music is out-of-date.	23	1-Yes 2-No 3-No Response
18. Everyone should listen to music like this.	24	1-Yes 2-No 3-No Response
19. This music is some of the world's greatest music.	25	1-Yes 2-No 3-No Response
20. I do not actively seek out music like this for myself.	26	1-Yes 2-No 3-No Response
21. We should pledge ourselves never to listen to music of this kind.	27	1-Yes 2-No 3-No Response
22. These are very good musical compositions.	28	1-Yes 2-No 3-No Response
23. This music is easy to listen to.	29	1-Yes 2-No 3-No Response
24. I cannot understand why anyone would want to devote his whole life to music like this.	30	1-Yes 2-No 3-No Response
25. To me this music is "square."	31	1-Yes 2-No 3-No Response

	<u>Column</u>	<u>Punch</u>
26. Music like this bores me.	32	1-Yes 2-No 3-No Response
27. This music has no real value to the general public.	33	1-Yes 2-No 3-No Response
28. I am happier when I listen to music like this than at any other time.	34	1-Yes 2-No 3-No Response
29. I certainly hate to hear this music.	35	1-Yes 2-No 3-No Response
30. This music is interesting to me.	36	1-Yes 2-No 3-No Response
31. I am against music like this.	37	1-Yes 2-No 3-No Response
32. I like this kind of music.	38	1-Yes 2-No 3-No Response
33. I think that listening to music like this is a waste of time.	39	1-Yes 2-No 3-No Response
34. To me there is nothing so beautiful, so worthwhile as music like this.	40	1-Yes 2-No 3-No Response
35. Music like this has nothing to offer me.	41	1-Yes 2-No 3-No Response
36. Everyone should listen to music like this.	42	1-Yes 2-No 3-No Response
37. I think that too much music like this is bad for children.	43	1-Yes 2-No 3-No Response

	<u>Column</u>	<u>Punch</u>
PART II - <u>Student Check-list</u>		
1. Has your mother had music lessons?	44	1-Yes 2-No 3-No Response
2. Has your father had music lessons?	45	1-Yes 2-No 3-No Response
3. Do you have a record player at home?	46	1-Yes 2-No 3-No Response
4. Do you listen to classical records?	47	1-Frequently 2-Seldom 3-Never 4-No Response
5. Do you listen to semi-classical records?	48	1-Frequently 2-Seldom 3-Never 4-No Response
6. Do you listen to popular records?	49	1-Frequently 2-Seldom 3-Never 4-No Response
7. Do you listen to rock 'n roll records?	50	1-Frequently 2-Seldom 3-Never 4-No Response
8. Do you listen to country-and-western records?	51	1-Frequently 2-Seldom 3-Never 4-No Response
9. Do you have a radio at home?	52	1-Yes 2-No 3-No Response
10. Do you listen to classical music on radio?	53	1-Frequently 2-Seldom 3-Never 4-No Response

	<u>Column</u>	<u>Punch</u>
11. Do you listen to semi-classical music on radio?	54	1-Frequently 2-Seldom 3-Never 4-No Response
12. Do you listen to popular music on radio?	55	1-Frequently 2-Seldom 3-Never 4-No Response
13. Do you listen to rock 'n roll music on radio?	56	1-Frequently 2-Seldom 3-Never 4-No Response
14. Do you listen to country-and-western music on radio?	57	1-Frequently 2-Seldom 3-Never 4-No Response
15. How many musical instruments are there in your home?	58	0-None 1 2 3 4 5 6 7 8 9-or more
16. Do you have a wind instrument at home? (Clariant, cornet, trombone, trumpet, flute, or saxophone).	59	1-Yes 2-No
17. Do you have one or more of the following string instruments at home? (Mandolin, banjo, violin, autoharp).	60	1-Yes 2-No
18. Do you have a guitar at home?	61	1-Yes 2-No
19. Do you have a piano at home?	62	1-Yes 2-No
20. Do you have an organ at home?	63	1-Yes 2-No

	<u>Column</u>	<u>Punch</u>
21. Do you have an accordian at home?	64	1-Yes 2-No
22. How many musical instruments can you play? (Of those found in the home).	65	0-None 1 2 3 4 5 6 7 8 9-or more
23. How often do you play these instruments?	66	1-Frequently 2-Seldom 3-Never 4-Does not apply
24. Does your mother participate in one or more community music groups?	67	1-Yes 2-No 3-No Response
25. Does your father participate in one or more community music groups?	68	1-Yes 2-No 3-No Response
26. Do you participate in one or more community music groups?	69	1-Yes 2-No 3-No Response
27. Weighted scores for Part I (None under 10).	70	1 10-19 2 20-29 3 30-39 4 40-49 5 50-59 6 60-69 7 70-79 8 80-89 9 90-99 0 100 and over
28. Weighted scores above or below the <u>median</u> .	71	1-Below 2-Above

	<u>Column</u>	<u>Punch</u>
29. Level of listening to music - either radio or record player.	72	0-Do not listen 1-Country- western 2-Rock 'n Roll- Pop 3-Semi-Classical 4-Classical
30. Does individual have	73	1-Record Player only 2-Record Player and radio 3-Radio only 4-Neither
31. Does individual participate in a community choral group? (Not church choir).	74	1-Yes 2-No
32. Does individual sing in a church choir?	75	1-Yes 2-No
33. Number of YES answers to Part II	76	1 2 - 3 2 4 - 5 3 6 - 8 4 8 - 9 5 10 - 11 6 12 - 13 7 14 - 15 8 16 - 17 9 18 - 19
34. Socio-economic status of the individual	77	1-Economically Deprived 2-Economically Non-Deprived
35. Serial number of the individual	78 79 80	0 to 502