

The purpose of this study was to examine the role of same- and other-group identification in musical preference decision-making. Subjects were African-American (n = 189) and white (n = 280) music students in Grades 6, 7, and 8. Each subject responded along a 9-point Likert scale to 10 instrumental music excerpts, five performed by African-American jazz artists and five performed by white jazz artists. Examples were presented according to one of three conditions: (1) music only, (2) music accompanied by a photograph of the performers, or (3) music accompanied by a photograph of different performers representing a different ethnicity. Results indicated that white subjects preferred examples by white performers regardless of presentation condition. African-American subjects preferred examples by white performers when presented with music alone, but preferred examples believed to be by African-American performers under the musical/visual conditions.

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A Comparison of Preference Responses of White and African-American Students to Musical versus Musical/Visual Stimuli

In proposing a theoretical model of musical preference, LeBlanc summarized, "Music preference decisions are based upon the interaction of input information and the characteristics of the listener, with input information consisting of the musical stimulus and the listener's cultural environment" (1982, p. 29). Among the listener characteristics that may affect musical preference, LeBlanc included "ethnic group."

Researchers have, indeed, found that preference decisions tend to vary along ethnic group lines, raising the possibility that cultural environment manifests itself in the musical stimuli we, as music teachers, select for inclusion in the classroom. An investigation of this possibility may provide important information and guidance in the selection of musical materials we offer to today's multicultural student population.

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It was the purpose of this study to examine two specific questions. Does knowledge of a performer's ethnicity affect the music preference decisions of same- and other-group listeners? When controlling for apparent culturally associative cues, do white and African-American listeners demonstrate similar preference patterns?

Research findings in this area have indicated differences in responses according to ethnic identity, particularly between white and African-American listeners. However, the majority of these studies have noted apparently clear cultural associations of the stimuli, thus confounding the influence of the musical stimuli with the influence of the cultural environment. Factors such as vocal performance characteristics (McCrary, 1993a; Morrison, 1993), musical style (Appleton, 1970/1971; Jaynes, McCullers, MacNeil, & Vafaie, 1985; LeBlanc & Sherrill, 1986; May, 1985; McCrary, 1993b; Meadows, 1970/1971), and familiarity (Killian, 1990) have allowed listeners access to nonmusical information regarding the ethnic identity of a particular performer or the cultural associations of a particular style.

It is not possible to entirely dissociate music from a cultural context. A listener, in the presence of even the most sterile musical stimulus, will always bring his or her own cultural background to the interaction. Sloboda (1985) pointed out that although the development of musical responses in children can be traced by the increased complexity of the musical structures with which they meaningfully interact, it is ultimately a child's cultural environment that guides him or her toward or away from various structural parameters or musical behavior. Using white and African-American performers and listeners as an example, Frith (1988) argued that the development of jazz into a widely accepted musical style involved the transplanting of African-American performance structures into a European cultural framework both in regard to its interpretation as well as its evaluation.

Attempting to minimize cultural associations, Morrison (1993) used both vocal and instrumental examples in a study of white and African-American college undergraduates. Subjects easily identified the ethnicity of the vocal performers, as expected, and preferred the examples by African-American artists. For the instrumental examples, subjects found it more difficult to identify the ethnicity of the performers. The African-American listeners showed no strong preference for either group of instrumentalists. The white listeners preferred examples by white instrumentalists but, in light of their apparent inability to distinguish the players' ethnicity, this result must have been due to some other factor than the cultural associations of the performances.

McCrary and Gauthier (1995) examined the pretest and posttest preference responses of white and African-American students in Grade 7 who, as part of a series of 10 general music lessons, were given information about the ethnicity of the performers discussed. These responses were compared with those of a control group given the same 10 lessons without discussion of these performers. No statistical differences were found that would indicate an effect of knowledge of the performers' ethnicity. However, behaviors observed informally among

African-American students, such as frequent inquiries into performers' ethnicity and heightened attention during performances by African-American artists, suggested that performers' ethnicity may have been more consequential than the test instrument could reveal.

It has been hypothesized that same-group preferences may not be due to ethnic-group membership per se, but may instead be due to minority-group membership in general (Hagborg, 1989; Singleton & Asher, 1979). In other words, preference responses may need to be considered not only on the basis of respondents' ethnicity, but also in light of that ethnic group's place in the overall society. While identification of an ethnic group focuses on commonalities within that group, identification of that ethnic group as a minority group expands this focus to include potential relationships of that group with other ethnic groups. This hypothesis seems to be supported by studies finding significant same-group preferences by African-American subjects, but not by white subjects (Appleton, 1970/1971; Killian, 1990; McCrary, 1993a, 1993b).

In summary, it is not clear whether differences in musical preference among listeners of different ethnicities (a distinction according to listener characteristics) are due more to the direct effect of qualities found within the music itself (musical stimulus) or to the indirect effect of the musical stimulus interpreted or evaluated according to a pre-existent set of values favoring own-group or disfavoring other-group artifacts (a reflection of the listener's cultural environment). This dichotomy was described by Finnas (1989), who stated:

social influence may consist partly of *normative* components, which are accompanied by experiences of social expectations or outright social pressures towards certain behaviors, and partly of components of an *informative* kind, as when the behaviors or attitudes manifested by a source of influence are taken as objective information about the phenomenon in question and its value. (p. 30)

Boyle, Hosterman, and Ramsey (1981) suggested that while both sociocultural (normative) and structural (informative) factors influence preference, the latter are more important. Conversely, other findings indicate that extramusical influences may override listeners' actual evaluations or interpretations of sensory input, particularly when that input is unfamiliar (Fisher, 1951; Furman & Duke, 1988; Radocy, 1976). Hedden (1981) hypothesized that listeners might be "more attracted to music which they regard as their own" (p. 22), suggesting the dominance of sociocultural factors. Knowledge of the role that the cultural associations of music and the ethnic identity of listeners play in musical preference decisions may greatly assist the music educator as the nation's classrooms become increasingly diverse.

METHOD

Subjects ($N = 469$) were white ($n = 280$) and African-American ($n = 189$) students in Grades 6, 7, and 8 at six public middle and junior high schools in the southern United States. Schools were selected to include students from urban, suburban, and rural environments as well as pre-

dominantly white, predominantly African-American, and mixed student populations. Subjects completed the task in intact class groups as part of their regular general music lesson.

Participants responded to each of 10 musical excerpts along a 9-point Likert scale anchored by "Don't like it at all" and "Like it a lot" with "No strong feeling" as a midpoint. Excerpts consisted of 10 instrumental jazz selections. Five of the excerpts were recorded by African-American artists and five by white artists (see Table 1).

An essential element of the research design was the controlling of musical examples for apparent culturally associative cues. It was decided that the jazz idiom would best serve this purpose since the excerpts could be drawn exclusively from instrumental performances and performances could be selected that were unfamiliar to the subjects. Additionally, both white and African-American musicians made important and well-known contributions to the genre. Previous preference researchers have successfully used older jazz music and have found that middle and junior high school students respond favorably to the jazz

Table 1
Musical Examples

Artist	Title	Tempo (M.M. =)	Excerpt (measures)	Duration (seconds)
Artie Shaw	"Non-Stop Flight"	198	1-38	50
Chuck Webb ^a	"Stompin' at the Savoy"	211	1-36	50
Jimmie Lunceford ^a	"Pigeon Walk"	190	1-42	57
Fletcher Henderson ^a	"Sing, You Sinners"	184	1-40	54
Tommy Dorsey	"Perfidia"	183	1-36	53
Duke Ellington ^a	"Bojangles"	184	24-56	52
Bob Crosby	"Wolverine Blues"	182	1-36	49
Woody Herman	"Dallas Blues"	180	1-24	38
Count Basie ^a	"Shorty George"	206	1-40	47
Benny Goodman	"Roll 'Em"	184	1-40	54

^a Denotes an African-American artist.

style (LeBlanc, 1979; Leblanc, Colman, McCrary, Sherrill, & Malin, 1988; LeBlanc & Cote, 1983; LeBlanc & McCrary, 1983). To minimize focus on any particular instrument or performer, excerpts were selected that featured only a full ensemble, most typical of the big band jazz style.

To control for overall recording quality, all excerpts were chosen from performances dating from the mid-1930s to the mid-1940s. The best available copy of each performance was selected for use on the stimulus tape. These excerpts were submitted to a panel of experts to judge uniformity of recording quality; the panel found the excerpts to be free of any serious defects.

A pilot study of 51 white and African-American students was used to determine that the chosen musical examples were unfamiliar to listeners of this age. Only 11 of these students claimed that they were familiar with any of the performers included in the study. In these 11 responses, each of the 10 performers was mentioned at least once. None of the students was able to identify any of the excerpts by name.

Because past research has indicated students' preference for faster tempi (Hedden, 1981; LeBlanc, 1981; LeBlanc et al., 1988; LeBlanc & Cote, 1983; LeBlanc & McCrary, 1983; Sims, 1987; Wapnick, 1980), the tempo of the excerpts ranged from M.M. = 180 to M.M. = 211. To avoid student fatigue, each of the excerpts was between only 38 and 57 seconds in duration, beginning and ending at a logical formal division in the performance. The order in which the excerpts were recorded and presented was determined by a random-selection process.

A second essential element of the research design was the inclusion of visual information that allowed a portion of the subjects to identify the ethnicity of the performers. The visual stimuli consisted of photographic slides of the performing ensembles taken from various historical sources and photographic anthologies. Photographs were black-and-white, similar in size, and of high quality. Each showed the band-leader and all or nearly all of the performing ensemble. To underscore the similarity in instrumentation across groups, each photo pictured the musicians with their instruments.

Subjects completed the preference task according to one of three conditions. Along with hearing each excerpt, Group 1 ($n = 183$) received no additional information, Group 2 ($n = 201$) was told the identity and shown a photographic slide of each group of artists, and Group 3 ($n = 170$) was told the identity and shown a photographic slide of performers other than the actual artists. For this third group, a random selection process was used to determine the rearrangement of performers' names/slides, with the only stipulation being that white performers replaced African-American performers and African-American performers replaced white performers.

As a means of collecting supplemental data, subjects were asked to respond to the following two questions upon completion of the preference task:

What was it about the pieces you liked that made you like them so much?

Table 2
Analysis of Variance for Preference Responses

Source	df	F
<i>Between subjects</i>		
Ethnicity	1	.053
Condition	2	1.49
Ethnicity \times Condition	2	1.05
Subject within-group error	463	(4.87)

<i>Within subjects</i>		
Preference response	1	77.20 *
Preference \times Ethnicity	1	16.53 *
Preference \times Condition	2	45.27 *
Preference \times Ethnicity \times Condition	2	21.92 *
Preference \times Subject within-group error	463	(0.88)

Note. Values enclosed in parentheses represent mean square errors.

* $p < .01$; all others $p > .05$.

What was it about the pieces you didn't like that made you dislike them so much?

After all groups at each school site had completed the task, the cooperating music teacher explained the purpose and procedures of the study to the participating classes.

RESULTS

Raw data consisted of integer scores between 1 and 9, with low scores representing negative responses toward the musical examples and high scores representing positive responses. Each subject's responses were separated and grouped according to performer's ethnicity and averaged, producing for each subject a mean preference score for examples by white performers and a mean preference score for examples by African-American performers. A 2-by-3 analysis of variance (ANOVA) with repeated measures was used to compare scores according to subjects' ethnicity (white, African-American) and condition (no slides, correct slides, incorrect slides). ANOVA results are given in Table 2.

Across all subjects, a significant difference was found between preference responses for examples by white performers and preference responses for examples by African-American performers. Though both means fell to the positive side of the scale, the mean response for examples by white performers ($M = 6.29$, $SD = 1.73$) was significantly higher

Table 3
Mean Preference Responses by Condition and Ethnicity for Examples by African-American and White Performers

Subjects	Examples by African-American performers			Examples by white performers		
	No slides	Correct slides	Incorrect slides	No slides	Correct slides	Incorrect slides
<i>African-American</i>						
<i>n</i>	52	60	77	52	60	77
<i>M</i>	5.50	6.59	5.53	6.09	5.55	6.88
<i>SD</i>	2.03	1.44	1.44	2.10	1.45	1.33
<i>White</i>						
<i>n</i>	94	115	71	94	115	71
<i>M</i>	5.35	5.87	5.30	6.24	6.43	6.28
<i>SD</i>	1.69	1.58	1.98	1.76	1.62	1.97

than the mean response for examples by African-American performers ($M = 5.67$, $SD = 1.72$).

Though neither of the independent variables alone was found to significantly affect preference scores, significant interactions were found between scores and subjects' ethnicity as well as scores and preference condition. Clarifying these results further was a significant three-way interaction among preference scores, condition, and subjects' ethnicity (see Table 3). White subjects' mean scores for examples by white performers were higher than those for examples by African-American performers across all three conditions. In contrast, African-American subjects' mean scores for examples by white performers were higher than those for examples by African-American performers only among Groups 1 (no slides) and 3 (incorrect slides). Among African-American subjects in Group 2 (correct slides), the mean score for examples by African-American performers was higher than that for examples by white performers. These relationships are shown graphically in Figure 1.

Written responses were grouped according to subjects' ethnicity and condition and then further divided into positive comments (answers to the question, "What was it about the pieces you liked that made you like

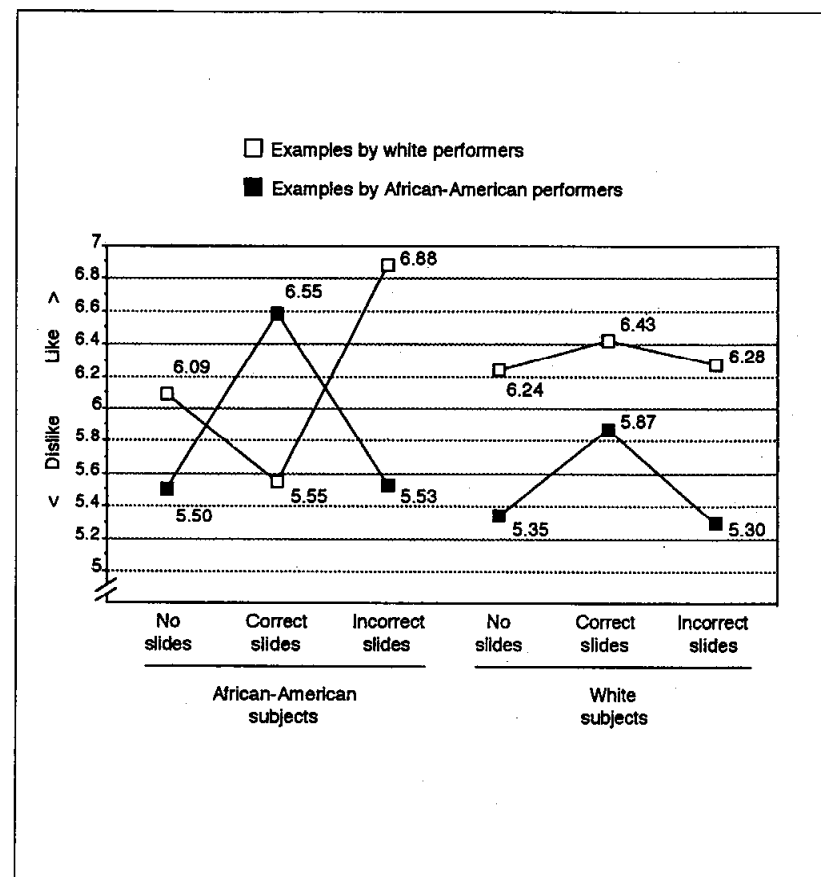


Figure 1. Interaction of ethnicity and condition for examples by African-American and white performers.

them so much?") and negative comments (answers to the question, "What was it about the pieces you didn't like that made you dislike them so much?"). Responses were then categorized according to five classifications:

1. *Analysis*: responses referring to specific aspects of the musical stimulus itself. These were further categorized as rhythm/tempo (e.g., "I liked the beat of the music" or "Too slow"), instruments ("I like to hear the sax and trumpets play" or "There were too many brass instruments"), melody ("I liked the tune" or "Could figure out the melody quickly"), dynamics ("They had cool dynamics" or "It was loud"), or general ("I liked number 10 the most because it had action sound" or "It didn't go together").

2. *Metaphor*: extramusical descriptions ("They would sound nice with

Table 4
Relative Percentage of Free Preference Responses by Ethnicity and Condition

	Analysis								
	R/T	I	Me	D	G	Mt	J	S	O
Positive responses—Percentage of total^a									
<i>White subjects</i>									
No slides	32.4	18.9	3.4	4.1	6.8	21.6	7.4	5.4	0
Correct slides	30.7	11.5	4.7	3.6	13.5	24.0	6.8	3.6	1.6
Incorrect slides	31.3	8.3	3.1	4.2	14.6	22.9	6.3	6.3	3.1
Total	31.4	13.3	3.9	3.9	11.5	22.9	6.9	4.8	1.4
<i>African-American subjects</i>									
No slides	28.4	16.4	1.5	0	22.4	15.0	9.0	4.5	3.0
Correct slides	25.3	23.1	4.4	0	22.0	14.3	7.7	2.2	0
Incorrect slides	27.4	10.6	1.8	2.7	20.4	20.4	8.0	7.1	1.8
Total	26.9	16.2	2.6	1.1	21.4	17.0	8.1	4.8	1.5
Negative responses—percentage of total^a									
<i>White subjects</i>									
No slides	21.5	14.0	7.5	9.3	7.5	13.1	23.4	3.7	0
Correct slides	19.4	11.5	6.5	11.5	12.9	14.4	16.5	5.8	1.4
Incorrect slides	27.3	9.1	2.6	5.2	15.6	19.5	13.0	6.5	1.3
Total	22.0	11.8	5.9	9.3	11.8	15.2	18.0	5.3	0.9
<i>African-American subjects</i>									
No slides	19.2	11.5	0	1.9	36.5	15.4	9.6	5.8	0
Correct slides	17.3	14.7	1.3	12.0	18.7	18.6	13.3	1.3	2.7
Incorrect slides	25.0	8.0	1.1	2.3	27.3	15.9	13.6	5.7	1.1
Total	20.9	11.2	0.9	5.6	26.5	16.7	12.6	4.2	1.4

Note. R/T = rhythm/tempo; I = instruments; Me = melody; D = dynamics; G = general; Mt = metaphor; J = judgment; S = style; O = other

^a Some groups do not total 100% due to rounding.

an old-type movie") and affective statements describing aspects of the subjects' response to the stimulus ("They made me feel sad").

3. *Judgment*: isolated and general statements of opinion ("Because I liked it" or "It wasn't as good as the others").

4. *Style*: responses demonstrating a bias for or against the jazz style in general ("My favorite kind of music is jazz" or "I'm not into jazz").

5. *Other*: responses not fitting clearly into other classifications ("I do not know"), bearing little direct relation to the preference task ("I like band"), or impossible to interpret ("They were just band and ...").

The terms used by the subjects were analyzed according to their common usage and definition. It cannot be stated with certainty that this analysis consistently or accurately reflects the students' intended meaning. As an assessment of reliability, 25% of the responses were evaluated by an independent observer. Using the formula agreements divided by the sum of agreements plus disagreements, reliability was calculated to be .88.

Across all groups, analytical responses constituted the majority of subjects' comments (see Table 4). Among subjects' positive responses, references were made most often to rhythm or tempo, followed by references to instruments and general analytical comments. This trend was also observed among negative comments, though to a lesser extent. General analytical comments were more prevalent among African-American subjects, particularly among negative responses. References to dynamics were slightly more frequent among negative responses than among positive responses, and references to melodic issues were, in most cases, relatively rare.

Metaphorical statements were distributed fairly evenly among African-American subjects' positive and negative responses. Among white subjects, however, metaphorical comments were more prevalent among positive responses. Although stylistic responses were distributed evenly among all subjects' positive and negative comments, judgmental statements were more prevalent among the negative responses for both white and African-American subjects.

DISCUSSION

White subjects responded similarly across all three conditions, in each case preferring examples by white performers. This preference remained consistent regardless of the accompanying visual information, suggesting that the musical stimulus itself was the most important factor in white students' preference decisions, even when visual stimuli were introduced. This supports conclusions of other researchers who hold that the structural elements of music are more powerful in influencing preference decisions than sociocultural factors (Boyle, Hesterman, & Ramsey, 1981).

This conclusion seems to be contradicted by the response pattern of the African-American subjects, which suggests that visual stimulus was the overriding factor. When supplied with ethnically specific cues in the form of artists' pictures, African-American subjects strongly preferred examples believed to be by African-American performers regardless of the actual musical information. This seems to support Hedden's (1981) suggestion that listeners are "more attracted to music which they regard as their own" (p. 22). Without the inclusion of culturally asso-

ciative cues, the preference responses of African-American subjects indicated a more positive reaction to examples by white performers, a result virtually identical to that of the white subjects.

In fact, African-American subjects' preference responses to examples accompanied by pictures of African-American performers were more positive than were responses of subjects who were presented with music alone. Addition of ethnically specific information seems to have actually enhanced the positive responses of these listeners. This suggests a link with the findings of Woodard (1978/1979), who reported that the use of African-American musical examples in general music units of African-American junior high students, though eliciting only modest academic improvements, resulted in a significant positive attitude change.

This result does not necessarily suggest that, when presented with music alone, listeners would, in general, prefer performances by white musicians. In fact, when these subjects' responses to individual selections were ranked from most preferred to least preferred, it was clear that examples by white performers and examples by African-American performers were evenly distributed throughout. It would be more accurate to say that, for these particular 10 examples, both white and African-American listeners tended to respond more positively overall to the five examples by white performers than to the five examples by African-American performers.

In seeming contradiction to the statistical findings, the proposition that structural musical elements are the most powerful factors in the process by which listeners form preference opinions appears to be supported when considering subjects' written comments. For both white and African-American subjects, regardless of inclusion or exclusion of accompanying visual stimulus, comments on structural elements, particularly rhythm and tempo, constituted the majority of written responses. Similar findings were reported by LeBlanc (LeBlanc & Cote, 1983; LeBlanc & McCrary, 1983), who collected free-response data in connection with his investigations of tempo preference. Since the tempo of each selection fell within the fast range (M.M. = 180–211), it is likely that subjects were responding to melodic or harmonic rhythm, with more active excerpts receiving more positive evaluations.

It is difficult to make any firm conclusions about this for several reasons. The questions asked—What was it about the pieces you liked/disliked that made you like/dislike them so much?—may have, by their emphasis on "pieces," directed the subjects toward more analytical responses. Alternatively, as the task was completed within a general music class setting, subjects may have felt such answers to be more appropriate or desirable. It is also possible that subjects may have found comments on the music's structural elements easier to articulate than those on any other aspect of the 10 selections or circumstances surrounding them.

In light of the numerical evaluations subjects assigned, particularly the African-American subjects, it is remarkable that only one written comment emerged referring to the accompanying pictures. Even in

that case, the comment did not pertain to the ethnicity of the performers ("The music sounded good, but I didn't judge them by how big the band was"). Two other comments were recorded, both positive and both made by African-American subjects, that did refer to ethnicity ("They were classical, and it is made by black people and white people" and "For blacks, no pieces don't fit for them"). Surprisingly, both comments were written by subjects who were presented with musical stimulus alone.

Sensitivity to issues related to ethnicity and the recent emphasis on political correctness may have dissuaded some students from commenting about the performers' ethnicity. Also, the ethnicity of the researcher may have had an effect on students' responses, although previous research findings do not support this (Friedman, 1980). Nonetheless, considering the impact the accompanying pictures appeared to have on African-American listeners' numerical evaluations, it seems unlikely that not one listener would have been willing to indicate the importance of the visual stimuli in the preference decision-making process.

How then might the disparity between the relative importance of structural factors and sociocultural factors be explained? First, it may be important to focus not on the difference in response patterns between two ethnic groups but more on the particular response pattern exhibited by a minority group. Supporting the hypothesis that differences in response may be due more to general minority-group membership than to specific ethnic-group membership (Hagborg, 1989; Singleton & Asher, 1979), attention to performers' ethnicity was consequential to the responses of the African-American subjects and not the white subjects.

As members of a minority group, the African-American subjects may have viewed these preference decisions as empowering—as an opportunity to promote, reinforce, or reassert the value of African-American contributions to the development of American music in general, or jazz in particular. Such evaluations may, in turn, have resulted in students' greater interest in the subject matter or increased self-esteem. Similarly, this demonstration of same-group preference may be related to the importance African-American music students have placed on the presence of African-American music teacher role models (Hamann & Walker, 1993).

It is possible that attention to ethnically specific cues may be a separate component of the active preference decision-making process. Specific cues may call up a set of more general principles derived from the student's particular cultural environment, according to which numerous decisions may be formulated. Perhaps, in the specific case of musical preference, the direct influence of structural information is exercised within an ethnocentric hierarchy established by one or more factors of a listener's cultural environment. This is suggested by the fact that the African-American listeners in this study responded somewhat similarly to each of the 10 examples, relative to each other, within each of the three treatment conditions. Evaluation of the musical material

seems to have been conducted in a similar manner throughout. However, for each condition, this evaluation seems to have been conducted at a different level, more positive for same-group examples, and less positive for other-group examples with examples without ethnically specific cues generally falling between the two.

Most of the previous studies investigating ethnicity and its role in musical preference initially establish, often intentionally, clear, culturally specific musical boundaries, thereby possibly engaging such a culturally determined hierarchy. It is possible that, in such situations, minority subjects judge musical information not merely with more information in hand but, additionally, according to a more stratified decision-making process.

The findings of this study suggest that, for African-American students at least, the inclusion of music clearly linked—through the use of photographs or, possibly, any number of other instructional tools—with other African-Americans or African-American culture may result in a more positive musical encounter. If these students' status as minority-group members plays a greater role in their response pattern than their identity as African-Americans, it may be expected that a similar pattern may be found among the responses of other minority groups. Although some recent studies have included Hispanic listeners (Killian, 1990; McCrary, 1993b), further research is needed to investigate whether these results might be replicated among students of other minority ethnicities.

Most current studies, this one included, have placed students in the dual role of listener and critic. However, in many school programs, performance ensembles make up the largest segment of the music curriculum. It would be important to determine whether students in a performance-group setting would also react more positively to repertoire with potentially overt cultural associations such as subject matter, musical style, composer or arranger, or original performer.

Finally, recent years have seen a greater awareness of the contributions of various minority ethnic groups to the larger American culture. This awareness has been accompanied by an increasingly shared demonstration of pride in these contributions among group members. It may be speculated that the results of this study would have been quite different had it been undertaken before such awareness assumed such a visible and critical place within the nation's ethnic communities. Similarly, it is possible that ever-increasing interaction among cultural groups and a shared understanding of the value of each group's role in the larger musical world may, in time, produce an environment in which it would be unlikely that the current results could be replicated.

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Charles Faulkner Bryan (1911-1955), music educator and ethnomusicologist, was best known as a composer who was influenced by Appalachian folk music. This study focuses on his ideas about general music and the qualities of exemplary music teachers. Bryan's own general music curriculum and his teaching attributes are also examined. Bryan believed in solid planning for instruction and maintained that the general music curriculum should be eclectic, experiential, community-oriented, founded on local culture and student interests, and include both vernacular and art music. Bryan valued adaptability, resourcefulness, and creativity in music educators. He believed that a teacher should demonstrate thorough musical knowledge, strong technical skill, an attractive personality, good work habits, and positive attitudes. By all accounts, he displayed these qualities in his own teaching. Bryan designed and taught a general music course that included multicultural music and curriculum integration. His work may have influenced present practices and curricula.

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Charles Faulkner Bryan's Legacy for General Music

The fact that Charles Faulkner Bryan (1911-1955) devoted a large portion of his intellectual endeavor toward general music reflects the extensive scope of his own life in music. Although Bryan is best known as a composer who was influenced by the folk music of his native Appalachia, the biographical information available on his life and work emphasizes the versatility of his brief but notable career as music educator, composer, and folk music researcher and performer. Bryan's activities were so wide-ranging that he has been variously identified as a teacher who was ahead of his time in music education;¹ an important American composer in the choral/vocal genre;² America's Kodály;³ one of the most active, sympathetic, gifted, and friendly interpreters of folk song;⁴ and even the "dean of all the classical hillbillies."⁵ It was perhaps the complex diversity of his personal interests and professional experiences that led Bryan to serious reflection on the teaching of general music, a course in which a wide range of musical subjects can be identified, examined, and explored. It was in this arena that his numerous musical passions could overlap one another and find synthesis. What should be taught in general music, how it should be taught, and what qualities music teachers should exhibit were of sincere concern to him.

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