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Beyond sound: a descriptive study of fifth and sixth grade children's listening perceptions of rap and classical music

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BEYOND SOUND: A DESCRIPTIVE STUDY OF FIFTH AND SIXTH GRADE CHILDREN'S LISTENING PERCEPTIONS OF RAP AND CLASSICAL MUSIC

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Dedication

To music for always inspiring me.

To Lucy, the melody of my life, and to Sally, the harmony of my heart.

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Abstract

This action, non-experimental, empirical, descriptive study using a survey technique was aimed at observing the immediate reality of one particular urban school in one cosmopolitan city of the United States of America's Pacific Northwest. The purpose of this study was to narrate the listening perceptions of 137 fifth and sixth grade elementary aged children while they compared two examples of music: USA east coast rap versus European classical music. Their responses to 24 survey questions were the basis for exploring the idea that social-economic values reflected in bias are affecting their listening perceptions.

Moreover, the purpose of this research was to attain a deeper understanding of the researcher's student population in order to support a student-driven and culturally responsive music praxis. Survey data were organized into four categories. Category One: *Listening perception of the music styles used in the study related to cultural, subcultural affiliation or preference*. Category Two: *Listening perception of the music styles used in the study related to value.* Category Three: *Listening perception of the music styles used in the study related to education.* Category Four: *Listening perception of the music styles used in the study related to aesthetic adjectives such as beauty and rightness*. These four categories were developed to elicit information to be discussed in relation to the question: *When comparing rap and classical music do fifth and sixth grade children consider and associate classical European music as a superior form of art to rap, thus having a tendency to*

undervalue music styles of their own musical cultures or subcultures? Results were reported in percentages and discussed pertaining to the immediate reality of the participants in this study. Overall, participants perceived classical music in more positive terms, thus supporting the empirical observations from the researcher that originated this study. Moreover, the results from this study are a platform for future studies pertaining to listening perceptions, and the role that elementary music curricula is playing in the acculturation/education of children in elementary schools.

Chapter 1: Introduction

Background

Music education not only exists to teach how to make music with musical instruments and the human voice, it also exists to understand how music affects our reality and ways of living, to understand ourselves as humans. “A people’s music is not only something they make, a people’s music is something they are” (Elliott & Silverman 2015, p. 265) therefore musical knowledge becomes cultural knowledge. Listening to music is an essential element for musical growth, musical understanding and music skills acquisition. In fact, almost all acts of doing music involve listening (Reimer, 2003). Academic literature states that adolescents and pre-adolescents are listening or being exposed to music between three to four hours daily (Roberts & Christenson, 2001). Moreover, listening plays a significant role in the development of human cognitive skills including cultural and musical acquisition, not to mention its enormous relevance in our perception of the world overall. Interestingly, music listening has been overlooked by music education scholars, leaving plenty of aspects that need to be addressed to fully understand the complexities of human musical listening.

Primarily acquired by listening in early stages life, and as the result of an evolutionary advantage of human species, music is understood, carried on and shaped by the cultural context of its places origin. It means that a listener experiences a musical work as it unfolds over time, within the context of a particular person’s

background, knowledge, attentive skills and imagination (Peterson, 2005). Moreover, music is understood through the dynamic interaction of body, brain, mind, identity, spirituality, autonomy, attention, perception, cognition, emotion, volition, memory, context, and individual's consciousness (Elliott & Silverman, 2015). Such delicate and complex interaction represents a strong limitation for the study of musical listening understanding, because in other words, all musical listening understanding is to be found in the mind of the listener, and minds differ among listeners.

Regardless of the challenges of studying, measuring and understanding music listening perceptions, music scholars have found different approaches to study the phenomenon of listening to music. In 1984 under the leading vision of Dr. Bennett Reimer, Northwestern University created the Center for the Study of Education and Listening Experience (CSEME) in the city of Chicago. Since then, the CSEME has contributed to a constantly growing body of scholastic literature regarding music listening. In addition to CESME, other music scholars have focused on perceptions of music taking in consideration gender, age, culture, language, settings, previous and non-previous musical experience, etcetera.

As studies have broadened our knowledge regarding listening and musical understanding, studies have also brought our attention to some more other relevant aspects of music, linked to issues related to culture, social bias and social justice. In his 2005 study, Abril's findings included that some children were found to react with negative commentaries when listening to foreign language music, supporting the idea

that the multiple layers of meaning acquired from listening are not static but rather dynamic in the socio-cultural field, and that through the lens of a multicultural music approach teachers can facilitate students' understanding of cultural assumptions, stereotypes and biases in music listening/playing. Similarly, for Woodford (2005) stereotyping and some other forms of labeling, more specifically related to gender have played a significant role in the discussion of bias in music education. As an example, musical works created by male composers have had more attention than musical works composed by female composers, followed by a higher number of male musicians in orchestras versus female musicians, including the conducting field. For Reimer, biases and the harmful distinction between what counts as *high art* versus *popular art* "represents a way to privilege some people, some cultures, some ideologies and some social institutions over others, the arts serving as a powerful reinforcer of the dominance of those social classes and cultures in power" (Reimer, 2003, p.20).

So, if music has additionally been a channel for bias acquisition, listening to music cannot be simplified as a passive action. Therefore, there is much more than aesthetic perspectives when listening to music, there are some other aesthetic layers that need to be studied, analyzed and questioned, because there is much more beyond sound and how it is perceived, taught in schools and understood by us.

Theoretical Basis

This study is based on the philosophical hypothesis presented by Elliott & Silverman (2015) in which states that music, rather than a conjunction of sound and silences, is a human construction that only makes sense in relation to its cultural context, supported by similar observations stayed by Haack (1992), Noe (2004), Campbell (2005), Reimer (2003), Peterson (2006), Klinger (1996) about the significant role that listening and perceiving music plays in people's cultural acquisition and/or acculturation. Additionally, this study includes Wicks (1998) hypothesis, in which it is suggested that music studies in America have focused on musical products from outside America, overlooking the reality of American music as consequence of the European Classical Music oriented curriculum that has dominated American Music Education curricula in schools and universities. In accordance with Elliot (1999; 2015), Silverman (2015), Reimer (2003), Regelsky (2015), Woodford (2005), and Campbell (2005), similarly observed that music (especially European Classical Music) has also been used to privilege some cultures over others based on cultural bias, economic status, gender, ethnicity, and so on, propelling the false idea of *the canon,* the superior form of art, the model to be followed, when in fact it is the representation of only one musical tradition.

Problem Statement

For a period of approximately 11 years of teaching music to children between ages 4 to 12, the researcher has observed that children develop socio-cultural biases

that impact their perceptions of music. Moreover, the researcher has noticed in upper elementary music students and in a large number of adults, a tendency to undervalue most musical products when compared to European Classical Music. For example, some children perceive Rap music as having less value, quality or importance than Classical European Music, ascribing non-musical characteristics to music based on socio-economical constructions.

This study is a first step leading to further research regarding which factors are contributing to the development of those biases, their impact on elementary music curriculum and music education in general.

Need for the Study

By studying how children perceive and relate to music styles like Rap and Classical European music, we might identify if cultural biases are preconditioning their listening perceptions and hopefully take steps toward more culturally responsible musical praxes in this school and others with similar demographics in student population.

Significance of the Study

This study may offer academic perspectives to music educators who are designing curriculum, classroom activities, and repertoire choices pertaining to listening experiences, intercultural music education and culturally responsible music praxes for the elementary music classroom. In addition, this study could be relevant

for music educators and researchers who seek a deeper understanding of the impact of listening to music for elementary aged children in public school settings. Moreover, this research aims to support the teaching practices of the study's researcher towards a more culturally and responsible music teaching praxis at this specific school, in his own immediate professional and ethical reality, hoping to contribute with this first study to a series of future research regarding this topic.

Purpose Statement

The purpose of this study was to narrate the listening perceptions of 137 fifth and sixth grade elementary aged children while they compare two examples of music (U.S.A. Rap versus European Classical Music). Their responses to the survey questions were the basis for exploring the idea that social-economic values reflected in bias are affecting their listening perceptions when comparing the genres previously mentioned in one public school in a cosmopolitan city in the Pacific Northwest. Moreover, the purpose of this research was to contribute to teaching improvement and deeper understanding of the researcher's student population towards a more culturally responsive and ethical music praxis.

Research Question

1. When comparing rap and classical music, do fifth and sixth grade children consider and associate Classical European music as a superior form of art to Rap, thus having a tendency to undervalue music styles of their own musical cultures or subcultures?

2. Are there any aspects in the listening perception of the study's population that may suggest cultural bias related to music?

Research Design

This action research has a non-experimental empirical descriptive design, using a survey technique. Participants listened to and then compared two music examples identified as A and B. One of the musical examples is a 30 second Rap song excerpt from "Respiration" by Blackstar. The second example is a European Classical Music excerpt, 30 seconds long, from the first movement of Beethoven's Third Symphony "Eroica."

Research Instrument

The instrument was an anonymous written survey with 23 comparative questions and one open-ended question at the end of the survey form. The survey was offered in a two-page written document presenting the options A and B. The language used in the questions was designed at a level appropriate for the participants in the study. The survey administration took approximately twenty minutes to be completed.

Philosophical Assumptions

The author of this proposal assumed that the participants in this study would accurately and honestly report their perceptions. The researcher approaches this study setting aside any particular bias regarding how musical products from different cultures and subcultures should be valued. This study will include ontological assumptions: Creswell & Poth (2018, p. 21) explains that "ontological issues relate

to the nature of reality and its characteristics embracing the idea of multiple realities. Different researchers embrace different realities, as do the individuals being studied." Additionally, this study may include a methodological assumption: "The procedures of qualitative research, or its methodology, are characterized as inductive, emerging and shaped by the researcher" (Creswell & Poth, 2018, p. 21) As a result, sometimes while analyzing data, thematic categories will be determined based on the data itself, as opposed to planning analysis strategies beforehand.

Theoretical Framework

This study was framed under an ontological scope. It aims to understand what is the nature of the reality of the current situation, acknowledging that reality is a pluralistic construction that is based on social structures, power and identity struggles (Creswell & Poth, 2018.)

Sample Population

This research involved a sample of convenience, as the researcher works in close proximity to the study's participants. The participants of the study were 136 fifth and sixth grade students in a public elementary school in the Pacific Northwest region of the USA attending general music education classes twice per week for 45 minute sessions.

Data Analysis

After collection of samples the data were entered into a worksheet in Microsoft Excel. The raw data file was organized by grade, level and gender. Once the raw data

was completed, data were subdivided into four categories and percentages of responses were generated by using the Excel's percentage formulas. Percentages results were used to observe and analyze responses in each category and elicited information pertaining to the subject's cultural/subcultural affiliation, student preferences, listening perceptions related to value, education and aesthetic adjectives.

Limitations

This study was limited to the participants of the study, to their honesty and sincerity when answering the survey's questions and to their reading comprehension ability while completing the survey. As an action research seeking deeper understanding of the reality of these particular group of students, it may only apply to the immediate reality of this case.

Definitions

Acculturation: cultural modification of an individual, group, or people by adapting to or borrowing traits from another culture. (online Merriam -Webster dictionary)

Bias: Inclination or prejudice for or against one person or group, especially in a way considered to be unfair. (online Oxford dictionary).

Experience: An event or occurrence which leaves an impression on someone. (online Oxford dictionary).

Intercultural: Taking place between cultures, or derived from different cultures. (online Oxford dictionary).

Listening: Give one's attention to a sound. (online Oxford dictionary).

Multicultural: Relating to several cultural or ethnic groups within a society. (online Oxford dictionary)

Musicing: Term employed to refer to the action of doing music. (Elliott & Silverman 2015)

Perception: Awareness of something through the senses. (online Oxford dictionary).

Chapter 2: Review of Related Literature

Introduction

Listening to music is an essential element for musical growth, musical understanding and music skills acquisition. In fact, almost all acts of doing music involve listening (Reimer, 2003). Academic research regarding listening to music is part of a constantly growing body of literature fueled by multidisciplinary research in neuroscience, psychology, medicine, philology, philosophy, music, etc. Our understanding of listening has been broadening drastically in the last 50 years of research, and with it, multiple pathways for its study and new forms of inquiry. As result, there are many aspects to be addressed if we want to fully understand the complexities of music listening in our species.

The current possibilities for listening to music keep increasing as technology offers new possibilities for musical experiences. Today, people have the opportunity to listen to music from diversity of sources, e.g. YouTube, Spotify, iTunes, radio, satellite radios, CDs, concert halls, auditoriums, etc. According to Roberts & Christenson (2001), adolescents are listening to music an average of three to four hours daily. Unfortunately, music listening has been overlooked by many music education scholars due to the difficulties of studying human consciousness, which is the source of the music listening experience. There is much more beyond the sounds that we listen to when we are involved in the music listening experience, therefore listening to music cannot be summarized as a simple passive aesthetic action. In fact,

some other important aspects deserve our attention in studying the role that music plays in the education and acculturation of the individual at the elementary school level. The following literature review has focused in academic research regarding how music is acquired, understood and perceived, as it includes some research pertaining to bias in music education with a social justice scope.

Music Acquisition

Even if we cannot pinpoint with accuracy the beginnings of music in human history, or in which world culture it was first made, we can observe the commonality of music as an ancient practice carried on through history by humans. A music-like vocalization of singing existed as early as 150,000 to 200,000 years ago (Elliott & Silverman, 2015 p.76) which supports the idea of music as an evolutionary adaptation of our species. The evolutionary adaptation theory argues that music is an enabler of human survival, because music-like social activities support cooperation and group involvement, motivating group bonding and the human ability to develop intergroup affiliations. Like most other primates, humans are social beings with an innate desire and survival need to live in groups where "individual creativity and competition are balanced with cooperation and bonding" (Elliott-Silverman, p.79). Additionally, biological traits (specific genes, specific brain mechanisms, etc.) that enable music listening and making, originated and evolved because they increase the likelihood that early humans who possessed these traits would reproduce and survive (Elliott-Silverman, p.78). Furthermore, sexual selection, social cohesion and parental

care theories support the idea of music as a human evolutionary adaptation. As observed in other animal species (birds, primates, whales), specific sounds and movements are involved in courtship when attracting mates for reproduction. Music-like activities have the capacity to bring social cohesion through bonding, an important evolutionary adaptation for the evolution of social species. Moreover, parental care in humans starts with nonlinguistic communication (baby talking), giving the preverbal child the possibility to communicate with parental figures to ensure survival. (Elliott-Silverman, pp.78-83).

According to McMullen & Saffran (2004), before age one, infants are able to detect changes in a diatonic melody. Moreover, the human capacity to learn and to identify differences in sound through hearing can be observed around the sixth month of life, when an infant's perception abilities are attuned to the vowels in their native language (Kuhl, Williams, Lacerda, Stevens, & Lindblom, 1992). This refined skill in our aural perception, defined by Hansen & Milligan (2012) as phonological awareness, and in music as sound discrimination (Reimer, 2003), allows the listener to differentiate between small changes in a sound of the same category, i.e. variations among syllables from /ba/ to /pa/ or sound C/C#. Interestingly, sound discrimination, phonological awareness and their aural origins enable people to speak a language and/or interact musically without being precisely literate in either discipline, because sound is the main element in spoken language and music, and both are learned at the early stages of life primarily by listening. Once infants are

attuned to their native language, an unconsciousness process of aural language-musical acquisition takes place. During the following years of life, and as infants grow into children the language vocabulary expands, hence, having an increase in the amount of tunes and songs as well. According to Reimer (2003), around age five when children start school, a variety of songs, tunes, musical motives, chants, musical games, cultural songs, etc. have been memorized. In other words, once we start to attune to our native language, we start to attune to our *native musical system.*

According to Gemris & Davison (2002) there is an important quantity of musical acquisition determined by environmental influences: "the development of musical abilities is based on the interaction between innate capacities and environment" (Gemris & Davison, 2002, in Parncutt & McPerson (2002, p.18). Their assertions are supported by research on babies' listening before birth and right after they are born. Variables such as shared and non-shared environmental musical influences on siblings within the same family, background, mass media and peer group influences, were taken into consideration in their study. Interestingly their claims support the idea that musical competence is more connected to contextual influences rather than a matter of *natural talent.*

For a majority of Western society, music acquisition continues with schooling, starting from age three to five and with it, "formal music education" if the school offers a music program. Schooling is a major avenue for music acquisition, perhaps the most common channel regarding formal acquisition of music. Schooling

or academic study of music includes but is not limited to studio lessons, music schools, conservatories, community musical ensembles, musical traditions, etc. It is important to mention that music acquisition is something that doesn't stop at any point as we age. Technically all persons continue to acquire musical knowledge as they grow older, from environmental influences, cultural contexts, historical or generational influences, personal preferences, socio economic opportunities, sources, etc.

Musical understanding

Music is perceived by our ears but "decoded" by our brain. The auditory association areas are on the two temporal lobes of the human brain in which each of them perceives and processes sound differently. "Generally speaking, music time structures are largely processed in the left temporal lobe, whereas pitch structures are processed primarily through networks in the right temporal lobe" (Parncutt & McPerson, 2002, p. 69). In addition to our auditory system, sound is decoded or understood by our brains as music, by the central nervous system. It happens by involving a variety of mental structurers in the nervous system related to cognition, emotions, feelings, associations, expectations, memory and events linked to previous experiences, etc. (Parncutt & McPerson, 2002).

According to Elliott & Silverman (2015), and Reimer (2003), musical understanding is connected to different categories of human cognition and experiences, perhaps overlooked by previous researchers. Reimer (2003) suggests

that in order to make sense of the sounds we perceive with our brains, minds, and bodies, we employ our consciousness, cognition (intelligence), musical understanding and musical intelligence. For Reimer "intelligence consists of the ability to make increasingly acute discriminations, as related to increasingly wide connections, in contexts provided by culturally devised role expectations" (Reimer 2003, p. 204). Here, "discrimination" is the ability to differentiate between one thing and another, "connections" is the ability to connect how entities interrelate to one another, and "context" is the setting, task, and/or purpose of the engagement being pursued. Hence, one cannot make connections without context. Furthermore, musical intelligence refers to the various types of musical thinking that are involved in the action of doing music. For example, a composer will employ a similar but different musical intelligence than the musicologist, the former aided by musical form, the latter aided by musical form in context, but in fact, both roles are making sense of music from connections between different categories of discrimination within a context.

According to Elliott &Silverman (2015), musical understanding is exhibited in eight categories of thinking and doing: procedural, supervisory, verbal, experimental, situated, intuitive, appreciative, and ethical, simultaneously interacting as we engage in making music and/or listening to it. Procedural thinking is related to applying technical knowledge and practical knowledge at the same time. "Procedural knowing is exhibited not in what we say about what we do, it's exhibited in what we

get done in and through our action of musicing and listening" (Elliott & Silverman, 2015, p. 213). Supervisory thinking "includes the disposition of and ability to monitor, adjust, balance, manage, oversee, and otherwise regulate one's musical thinking both in action (in the moment) and over a long term development of one's musical understanding" (Elliott & Silverman, p. 227). Verbal thinking is related to the verbal knowledge we have including "facts, concepts, descriptions, theories – in short all textbook-type information about music" (Elliott & Silverman, p. 217). It is connected to the capacity to reflect critically about what we do musically in the immediate, short and long term. Experimental thinking is "the savvy or typical common sense developed by people who know how to do things in specific domains or praxes" (Elliott & Silverman, p. 220). In other words, experiential musical thinking is a sort of wisdom that we acquire out of the process of musical practices over time; it is developed through problem solving experiences in music. Situated thinking is "the relationship among the people engaged in an activity, the tools they use, and the material condition of the environment in which the activity takes place" (Elliott & Silverman, p. 222). Intuitive thinking is about "our capacity for direct knowledge, for immediate insight without observation or reason" (Elliott & Silverman, p. 223). It is that voice inside that tells us that we should play a melody this way versus that way, without being able to say why. Appreciative thinking "is the ability to overcome challenges by viewing them as possibilities rather than obstacles." It is also connected to the disposition to reframe circumstances with an

open mind, imagining potential ways for their recreation or solution; it is the composer thinking "this motive holds more potential for variation than these other three" (Elliott & Silverman, p. 225.) Lastly ethical thinking "concerns music makers' dispositions to use their musical abilities for good" (Elliott & Silverman, p. 225). Unfortunately, ethical thinking is mediated for a multiplicity of factors related to what one considers ethical and what is not.

Listening to music, like any other form of experience, is a situated action. Interestingly, it is something that everyone learns how to do without any formal instruction, but in contrast to any other action that involves listening, music listening is more than just *listening to music*. Listening to music is an act of embodied and enactive musical agency that incorporates intuitive and/or conscious perception of musical patterns related to a web of cultural beliefs, values and concepts (Elliott & Silverman, p. 259). Musical pieces, performances and listening experiences are not autonomous objects orbiting among us; instead, they are socially constructed, value, and establish. According to Elliott & Silverman, to assume that music is an international language (which often means Western classical music) is to forget that "what's universal about music is not the universality of one's music, but, rather the ubiquity, diversity and fluidity of music worldwide, and the plurality of emotion, cultural and ethical potencies of MUSICS overall" (Elliott & Silverman, p. 264).

According to Peterson (2006), a listener experiences a musical work as it unfolds over time, within the context of a particular person's background,

knowledge, attentive skills and imagination. Each person (voluntarily or involuntarily) is affiliated with a culture, or subculture. It means that *what we are* or *choose to be* is under the blanket of culture, and shaped by individual experience and consciousness. Our individual experience shapes our consciousness. Our consciousness is the result of our necessity to make sense of what we are experiencing. In other words, our consciousness is built upon our perception of experiences within our environments; it is mainly "what it means to be you" (Elliott and Silverman, 2015, p. 158). But it isn't as simple as that, because what it means to be you is shaped by each individual and by society. For Elliot & Silverman "a person" or "personhood" is the summary of multiple factors. Worlds, environment, communities and contexts play significant roles in the construction of the individual, affecting conscious and nonconscious states of experience. Furthermore, what shapes our conscious and unconscious states of experience, are our attention, perception, cognition, emotion, memory and volition, mediating simultaneously with our body, brain and mind (Elliott & Silverman, p. 157).

As we adapt to and learn from our environment and context, our bodies, brains and minds work together in unison. Such simultaneous interactions of body, brain and mind, in the context of each person, will result in the construction of an individual being. Persons are the result of a "dynamic, social, interpersonal, co-construction process, not a fixed bundle of never changing things" (Elliott & Silverman, 2015, p. 161). Thus, each person will experience music at their own pace

shaped by its context, aided by their individual body, brain and mind, allowing the existence of multiplicity of music definitions, meaning and interpretations. Moreover, in the process of coalescence between self, identity, spirituality, autonomy, attention, perception, cognition, emotion, volition, memory, body, brain, mind, consciousness and nonconsciousness, we "make the difference between merely sensing of hearing sounds and making sense of sounds-as-meaningful-music-to-you" (Elliott & Silverman, p. 173). Persons, then, are the force and propeller for music, the reason for music to come to existence, and "without some understanding that music is a social construction we would be ultimately unable to recognize any particular collection of sounds as music at all" (Reimer, 2003, p. 44) because "pieces and styles of music make sense only in relation to their cultural context. So and fundamentally, music is a social and cultural endeavor" (Elliott & Silverman, p. 73) valued and understood under specific humanly-shape settings. Listening and making sense of sounds, pieces, performances and other kinds of music productions are "always mediated by cognitive, emotional, social, cultural, and ritual meanings" (Elliott & Silverman, p. 173).

For Reimer, musical systems or musical traditions are organized according to what "communities of people who share traditions and beliefs about what music properly is and how to properly created it" (Reimer 2003, p. 67). Thus, these traditions and beliefs affect music's organization, the skills required to perform it or create it, how to respond to it, its meanings, its values, the functions it is intended to

serve, its importance or unimportance, its desirability or undesirability. All these contextual influences affect our musical experiences; "music does not exist in a vacuum, it is saturated with stated (conscious) and unstated (preconscious) assumptions. As members of a culture we bring with us to musical experience all our culture has made us, as well as all the individual ways we have internalized our culture into our own personality" (Reimer 2003, p. 67). Therefore, "we create the musical experience, not the music" (Reimer 2003, p. 66).

Perceiving Music

As previously stated, music is perceived by our ears but "decoded" by our brain. According to Roberts & Christenson (2001), research in preadolescents and adolescents listening to music shows that the time of exposure to music listening is between three and four hours per day. Paradoxically, although people are listening to music now more than ever before, music listening perceptions have been overlooked by most music educators due to the difficulties of studying listening, since almost "any product made by listening is only to be found within the mind of the listener" (Peterson, 2006, p. 16), or put in other words within listener's consciousness. "The fountainhead of music making and music listening is the human consciousness" (Elliott, 1993, p. 65).

Due to the complex interactions within human consciousness in the action of listening to music, and the fact that consciousness is the product of one's experience, listening perceptions are quite challenging to study, measure, and understand.

In addition, exploring listening perceptions (as an act of making sense of something or a mental image of the sounds that are been listened to) represents an extra challenge, since musical meaning may differ from one person to other. Regardless of such difficulties, music scholars have found different approaches to study the phenomenon of listening to music. In 1984 under the leading vision of Dr. Bennett Reimer, Northwestern University created the Center for the Study of Education and Listening Experience (CSEME) in the city of Chicago. Since then, the CSEME has conducted several studies regarding the musical experience. According to Reimer (1970, p. 120), "listening is the essential mode of musical experience." Whether composing, performing, conducting or teaching music, listening is a critical component of all music activities. While serving at Northwestern University, Carol Richardson was a member of the CSEME. In her 1988 dissertation, "Musical Thinking as Exemplified in Music Criticism," Richardson conducted research regarding the musical thinking of a music critic. In her study, she listened to the critic's verbal narrative as he was listening to music. The critic was given an open-ended task, free to express feelings and thoughts while listening to the music. Richardson's methodology demonstrated that gathering verbal data while listening to music was a viable way to conduct research to study listening perceptions, but unfortunately this method of research required a large amount of hours for data analysis and was limited to one participant. Influenced by Richardson's work, scholars including Bundra (1993), Zerull (1993), Dunn (1994), Bolanis (1996),

Kerchner (1996), Williams (1997), and Ellis (1999) studied listening perceptions following verbal protocol as the methodology, in which subjects of study were asked to think out loud while listening to music, with the goal of bringing internal thought processes outside of their mind.

Bundra (1993) studied the verbal responses of 17 randomly-selected school-aged children in grades two, five, eight and eleven with and without musical training while listening to six different styles of recorded music. Zerull (1993) studied responses of expert musicians (composer, performer, critic) in two sessions of verbal protocol. In the first session subjects were asked to think aloud while listening, and in the second session participants were asked to clarify or explain the words used during the first session. Dunn, (1994) focused on listening perceptions of 16 third grade children, who were presented with six repeated listening experiences, including auditory reinforcement with visual and kinesthetic stimuli. Bolanis (1996) examined the effects of pedagogical training on first and sixth grade children's responses to live music while attending a woodwind performance, by measuring the responses of two groups of children: one group with pedagogical training, and one without. Williams (1997) studied the verbal responses of two college juniors, two tenth-graders, and two sixth-grade wind instrumentalists' listening perceptions while performing during rehearsals. Kerchner (1996) researched perceptual and affective components of music listening experiences of twelve sixth and fifth grade children, half with additional musical training and half without it, finding significant

differences in musically trained subjects. Ellis (1999) studied the spoken responses of thirty university students enrolled in a music appreciation course after listening to 16 different music excerpts including popular, classical and world music. Results from the studies mentioned above revealed that there are remarkable differences in the emphasis of the listening by each of the subjects (Zerull, 1993); and that individual perceptions may affect how students listen to music (Dunn, 1994). More specifically, other results showed that subjects who studied a musical instrument in private lessons or participated in school ensembles responded more accurately and musically (Bundra, 1993); and that the live musical experience is inherently different for a child whose musical experience is based on recorded music (Bolanis, 1996). In general, it was noted that "musical background appears to affect music listening" (Bundra, 2006, p. 11); and most of the studies corroborated that repeated listening could influence the perceptions or reactions of the listeners (Bolanis, 1996; Dunn, 1994; Ellis, 1999; Kerchner, 1996; Larsen, 1996; Rodriguez & Webster, 1997). As a result of CESME studies on listening, recommendations for future studies on listening perceptions include different strategies in data collection, different research designs, replication of previous studies to corroborate previous results in same and different geographical places and/or populations, the incorporation of a wider variety of music styles, and different formats of the listening experience, such as recorded performances on video, etc.

As we perceive music, we experience music, strengthen the intricate

relationship between music and feelings. For Reimer (2003), nothing is so personal as our feelings. Our emotional responses to music, our experiences of music listening are in close relation to our feelings. As listeners, people explore and discover a variety of feelings through musical experiences, music is experienced as "a sounding structure or a structured sound, indwelling in the listeners' mind" (Reimer, 2003, p.87). What happens musically is affected by everything else that we add to the experience aided by our feelings. In Reimer's words, "if our lives have caused us to adopt a particular perspective that permeates our being, one focused on race, or gender, or religion, or whatever, we are likely to apply that perspective to music as we might to much else in our life. Musical experience is not exempt from being influenced by who we are, in all our complexities, when we are having it" (Reimer 2003, p.88).

According to LeBlanc, Jin, Stamou, McCrary (1999), country, gender and age have a relevance regarding musical listening perceptions and preferences. In their study, 2044 students from Greece, Korea and USA ranged in age from 8 to 18 were the subjects of the study, with a population of 980 males and 1062 females. Using an opinion survey, subjects responded to their musical preferences regarding jazz, art music and rock. Results supported the idea that "the listener's age, gender and country all exerted a significant influence on that person's music listening preferences" (LeBlanc, Jin, Stamou, McCrary 1999, p.3). An interesting finding on their study is "that research findings based upon a culture cannot safely assumed to

apply to other culture", calling for future "music listening preferences studies to be conducted using cross-cultural participants" (LeBlanc, Jin, Stamou, McCrary 1999, p.6).

Moreover, age seems to be a relevant factor when perceiving music. According to LeBlanc (1991): (a) children up to age eight, express liking for a wide range of musical styles. (b) As they move into adolescence, this openness for a wide range of musical styles declines, with a tendency to increase towards popular styles like rock, pop, etc. (c) As they move into adulthood, the tolerance towards variety of music styles wide opens again, and (d) there is a further decline in openness toward different music styles as the listeners mature to old age. LeBlanc's music preference hypothesis related to age was linked to previous studies, including May's (1985) study in musical preferences using nine different music styles on 577 first, second and third graders students, suggesting that subjects' preferences ratings decline as growing older in age. Greer, Dorow, and Randall's (1974) studied music preferences in 134 subjects from nursery school to sixth grade. The study supported the idea that as growing older in age, kids' preferences incline towards popular music styles while declining towards symphonic, classical piano and Broadway music styles. In 1993, LeBlanc, Sims, Siivola and Orbet attempted to corroborate findings regarding musical preferences and age by studying like-dislike preferences of 2262 subjects from ages 6 to 91. Their study included traditional jazz, rock music and art music. Subjects' preferences strongly supported LeBlanc's findings.

In 1982, Crowther and Durkin studied 232 subjects from ages 12 to 18. In accordance with other music preferences studies, Crowther & Durkin's findings supported the idea that musical educational background increases positive preferences towards a wider range of music styles. One particular finding was that gender seems to have an influence on musical preferences; at all levels, girls expressed more positive attitudes to music than boys, concluding that girls are twice as likely to be involve in music practices than boys. Interestingly, Geringer (1982) studied whether if college students' music preferences supported Crowther & Durkin's findings. According to Geringer, college music students had a preference towards classical composers versus their non-music college students, who had a preference for popular composers. In 1995 Heargreaves, Comber and Colley studied 278 subjects divided in two groups: one between ages 11 -12 constituted of 74 boys and 69 girls, and a second group constituted of 15 -16 years old with 73 boys and 62 girls in urban and rural areas respectively. This survey study asked participants to choose between like, neither like or dislike, and dislike for twelve different music genres. The study's results strongly supported LeBlanc's findings regarding music preferences in teenagers as well as Des, Crowther & Durkin's observations regarding musical preferences related to gender.

Music Bias and Social Justice in Music Education

According to Kruse (2016), cultural bias has been identified in testing where students have responded differently from one another based not on the knowledge of the test but rather on their cultural experience. Musically speaking, Kruse's study examines the presence of cultural bias in music testing, aiming to inform music educators regarding tests' fairness while addressing group differences. According to Abril (2005), while studying the listening perceptions and the outcomes of learning pop songs in a foreign language in a population of 5th graders, participants expressed a more positive attitude to songs in languages familiar to them. Some children were found to react with negative commentary when listening to foreign language music, supporting the idea that the multiple layers of meaning acquired from listening are not static but rather dynamic in the socio-cultural field, and that through the lens of a multicultural music approach teachers can facilitate students' understanding of cultural assumptions, stereotypes and biases in music listening/playing. Vitale (2011) studied traditional school settings and how visual bias impacts the auditory learning of music, especially represented in musical literacy. Arguing for more emphasis in auditory musical learning, Vitale claims that more focus on music visual learning (musical literacy) versus a more aurally oriented approach has affected individuals' ability to listen to, respond to, explore, and expand the auditory world, at least in traditional school settings.

Wicks (1997) conducted research regarding how a classical music oriented curriculum has dominated American music education curricula in schools and universities, to the point of assuming that this cultural style is now considered universal and is assumed to be a model for all others. In this study, an analysis of music courses offerings in 24 universities in Arizona, Texas and New Mexico concluded that 98% of course offerings were connected to European classical music. Moreover, for Wicks, this cultural imbalance is likely to continue, supported by the results of her public surveys study (1997-1999) showing "that this elite academic perspectives run counter to the wider American public's attitudes about music" (Wicks, 1998, p. 57). An implication of this study suggests that music studies in America have focused on musical products from outside America, overlooking the reality of American music, calling for more research regarding musical products of America. According to Ramsey (2001) most of the academic bodies in universities and music faculties in general are constituted of non-African Americans professors. As result, the author proposes that most studies involving musical products of African Americans have been overlooked, calling for a higher production of academic literature made by African American and other minority groups.

In *Democracy and Music Education* 2005, Woodford presents the idea that stereotyping has played a dynamic role regarding the negative impact of bias in music education. Common school-society stereotypes include statements like "girls shouldn't conduct, compose, or play 'masculine" instruments" (Woodford 2005, p.

77). Such stereotyping has drastically shaped music education, leading Woodford to advocate for paying "more attention to music while engaging in public conversation and criticism about its imputed nature, uses, and abuses. (Woodford 2005, p 77).

According to Elliott & Silverman, another important fact to keep in consideration is *music value*, because thousands of past and present people have invested enormous amounts of time, effort, devotion, money, "and sometimes their entire life in listening to and making specific kinds of sounds in the context of their communities, societies and cultures" (Elliott & Silverman, p. 49). Such effort invested in listening to and making sounds, has contoured the word *music* as a term that "honor[s] or privilege[s] some sounds rather than others" on the basis of "cultural bias, structural complexity, stylistic familiarity, good taste, peer pressure, ethical principles, or something else" (Elliott & Silverman, p. 55). What counts as *music* for some individuals does not count as *music* for others, sometimes inflating this vision to a whole group of individual, societies, or communities. "Musical meaning and value are always socially imbued," never independent of or distanced from social and personal functions. Thus what people mean by music is always pluralistic, fluid, and often contradictory, as dictated by the situated circumstances of its use" (Elliott & Silverman, p. 73). Musical value is socially assigned and "understood as good or right for various purposes in musical, personal, and ethical social life" (Elliott & Silverman, p. 55). As result, it is fundamental to understand that musical products can be "use and abused to communicate and influence

listeners' beliefs about concepts of culture, race, gender, politics, ethics, and so forth" (Elliott & Silverman, p. 114).

For Regelsky, hierarchical superiority in music plays an important part in the bias discussion. With the existence of multiple musical praxes across the planet there isn't just one kind of music, rather there are multiple *musics,* each of which responds specifically to its own reality. Hierarchical superiority of one praxis over another is are a kind of "categorical mistake, wrongly mistaking difference in kind for differences in quality or value" (Regelsky in Elliott & Silverman 2015, p. 236).

For Reimer (2003), the matter of value has negatively affected the reality of music classrooms, having as result a division between what counts as "school music" or "appropriate music" for students to learn and what is not. According to him, this dualistic and narrow approach has ignored the fact that "all the world's musics provide valuable sources for musical learning and experiencing" (Reimer 2003 p.11). This harmful distinction between what is appropriate and what is not, between "high" and "popular," "represents a way to privilege some people, some cultures, some ideologies and some social institutions over others, the arts serving as a powerful reinforcer of the dominance of those social classes and cultures in power" (Reimer, 2003, p.20). Such vison has propelled the false idea of the "canon" the superior form of art, a model to be followed when in fact it is the representation of only one musical tradition.

Summary

Five major conclusions summarize the findings of these studies and support the need for the current study.

Music has been an evolutionary adaptation of the human species. Biological traits that enable music listening and making originated and evolved because they increase the likelihood that early humans who possessed these traits would reproduce and survive. This human adaptation to manipulate sound has been primarily attained but not limited to aural acquisition at least during the first years of living.

Even though music is perceived by our ears, there are multiple mechanisms among body, brain, mind, culture and context that play significant roles in the way music is perceived, understood and interpreted among humans. Musics are the sonic products of multiple human societies as result of our multiplicity in ways of living and thinking. Thus each musical product is context specific.

The major constraint in studying how music is perceived and understood is the difficulty of studying human consciousness. Each reaction to any musical work is only to be found in the listener's mind which is the product of multiple life experiences in situated contexts. Some other factors related to gender, age, musical background and education, appear to have relevance in the way that music is aurally perceive among people. Interviews, verbal protocols, and surveys appear to be the most commonly used methods by music education scholars to study listening perceptions of music.

The academic field of music education has not been exempt from cultural bias and reproduction of stereotypes. Biases have been identified in standardized tests and school curricula. The lack of representation of different musical traditions in the curricula of colleges and schools, has resulted in music education with a principal focus on the study of classical music. As a product of this tendency, hierarchical structures of music have come to classify music in informal categories such as “high art” or “real music” using classical music as the canon for reference.

As academic studies have broadened our understanding of the complex interaction that music, context, culture, body and mind play when preserving music aurally, the need has grown for us to analyze the role that music education is playing in the acculturation of children at the elementary school level. More studies pertaining to music listening perceptions at the elementary school level are needed to better understand music’s effects on children regarding acculturation, as well as studies concerning the development of biases in the elementary music classroom.

Chapter 3: Methodology

Subjects

Subjects for this study were 137 elementary school students (74 fifth-graders, 33 girls, 41 boys; and 63 sixth-graders, 27 girls, 36 boys). These students were enrolled in one elementary school from an urban school district in the Pacific Northwestern United States. These 137 subjects were 80% of the total population of 171 fifth-, and sixth-graders in the school. According to the school district demographics data, the ethnicity of fifth and sixth grade at the time of the study was 8.2 % African American, 1.8 % Somali, 1.2% Ethiopian, 0.6% other African, 0.6% Colville Tribe, 8.8% White, 3.5% Cambodian, 2.3% Filipino, 8.2% Vietnamese, 0.6% Chinese, 0.6% other Asian, 1.2% Pacific Islander and 62.7% Latino. Participants attended general music classes twice per week for 45 minutes each. This study included a sample of convenience since the researcher was employed at that time in at this particular elementary school teaching general music.

Instrumentation

The research instrument was developed based on methodologies previously used by music education scholars aiming to study music listening perceptions, choosing the writing survey as the most suited instrument for this study. The design of the survey instrument took into consideration the age and literacy constraints of this particular group of subjects. The instrument was designed using similar questions in different sections of the survey to observe consistency among answers

and/or possible correlation among them. Survey questions were connected to four main categories:

a. Listening perception of the music styles used in the study related to cultural, subcultural affiliation or preference.
b. Listening perception of the music styles used in the study related to value.
c. Listening perception of the music styles used in the study related to education.
d. Listening perception of the music styles used in the study related to aesthetic adjectives such as beauty.

Procedure

Once approval to conduct the research was granted to the researcher from the elementary school principal and Eastern Washington University, the survey was administered to participants. During a regular music class session with each group, subjects were invited to participate in the study. The type and purpose of the study was fully explained to all participants, offering the possibility to withdraw from the study at any time without any negative consequences. The researcher explained to each group the importance of being truthful to their listening experience rather than to think that there was a correct answer to each question. Reiteratively, the researcher mentioned that surveys were anonymous and encouraged participants to feel free to

answer with honesty. None of the participants requested to be excluded from the study.

Throughout participants' regular music sessions, the researcher handed out the written surveys on clip boards with pencils to each subject after listening to both of the musical excerpts, and after addressing participants' questions regarding the study. Students were encouraged to sit quietly in any place of the classroom where they felt comfortable and to work honestly and independently. Surveys were completed in approximately 20 minutes with each group. To protect anonymity from participants, the researcher marked female surveys with a small circular green sticker on the top of the paper. While participants answered the survey, the researcher took field notes regarding the experience. The researcher read loud each question to ensure that all students understood the question, particularly ELL students who need extra support in reading. Once the survey's administration was completed, the researcher collected all physical samples and organized them in two groups: sixth and fifth grade accordingly.

Data Analysis

Input data was digitally captured and stored using a worksheet on Microsoft Excel on a password-protected device. Once the survey's nominal raw data was organized in Excel, the researcher grouped data in a worksheet in columns labeled as: fifth grade girls classical music entries, fifth grade girls rap music entries, fifth

grade boys classical music entries, fifth grade boys rap music entries, total fifth grade classical, total fifth grade rap. Similarly, sixth grade girls classical music entries, sixth grade girls rap music entries, sixth grade boys classical music entries, sixth grade boys rap music entries, total sixth grade classical, total sixth grade rap. Physical original surveys were stored in envelopes and all digital data was stored on a password protected device, with copies on an external hard drive, and on a cloud drive.

Data were analyzed looking at the percentages to answers in categories previously included. The report of the results of the study was organized using narrative style including tables to assist interpretation.

Chapter 4: Results

Introduction

This chapter includes the results of this action, non-experimental, empirical, descriptive study. As an empirical descriptive study, this research aimed to describe the immediate reality at the moment that the sample was collected. The survey design of this study and its categories were aimed to elicit possible answers to the research question: *When comparing rap and classical music do fifth and sixth grade children consider and associate classical music as having more aesthetic value than rap, thus having a tendency to undervalue music styles of their own musical cultures or subcultures*? To establish a logical connection among participants' cultural and subcultural affiliations, the researcher used the demographics of ethnicity data provided by the school district to elicit possible connections related to culture and subculture.

Additionally, survey data were used to elicit possible findings related to a second research question: *Are there any aspects in the listening perception of the study's population that may suggest cultural bias related to music?* To prompt data related to this research inquiry, survey questions were developed using adjectives aimed at identifying possible bias.

In this survey instrument the last question, question number 24, was an open-ended question. The aim of this question was to collect input from participants regarding their listening and the overall experience of the survey administration. A

limited number of participants answered this question. Informal field notes from the researcher were included as part of the results in this chapter. As a descriptive research project, these anecdotal notes aimed to describe particularities during the listening experience and the questionnaire among the groups that participated in the study.

Category One: Listening perception of the music styles used in the study related to cultural, subcultural affiliation or preference

The target of this first category was to establish a coherent framework related to the musical cultural and subcultural affiliation of the participants. School district demographics by ethnicity data was the tool used to draw possible connections to culture. To determine a possible *musical culture* and *musical subculture*, this category made the assumption that musical culture and subculture could be connected to the ethnicity of participants and their musical preference. Six different questions were included in this category. School demographics by ethnicity are included in this section as well.

Analysis of the data from this first category indicated that 88% of participants like rap music better, and that 91% of them listen to it more often than classical music. Additionally, 76% of participants reported connecting more deeply with rap, while 66% of them reported that they have stronger cultural connections to rap.

Table 1

Listening perception of the music styles used in the study related to cultural, subcultural affiliation or preference. (N = 137)

Question	Rap	Classical
Q1.Which kind of music do you listen to more often?	91%	9%
Q2.Which kind do you like better?	88%	12%
Q3.Which kind of music seems to connect to you more deeply?	77%	23%
Q11.Which music is closer to my culture?	66%	34%
Q21.Which of the two do you listen to more often outside school?	88%	12%
Q23.Which music relates more to my identity?	76%	24%

Table 2 shows the school demographics by ethnicity in fifth and sixth grade according to school district data at the moment the sample was collected. This information was available at the school district online platform. Specifically, data analysis of these two groups indicated that as of March 2019, 30 students were from North America, 107 from Latin America, 26 from South Asia, 6 from Africa and 2 of them were Pacific Islanders.

Table 2

Student Demographics. 2019, Retrieved from Illuminate (Content Management System) Highline School District, March 2019. (N=171)

Ethnicity	Population
Latino	62.7%
White	8.8%
African American	8.2 %
Vietnamese	8.2%
Cambodian	3.5%
Filipino	2.3%
Somali	1.8 %
Ethiopian	1.2%
Pacific Islander	1.2%
Chinese	0.6%
Colville	0.6%
Other African	0.6%
Other Asian	0.6%

Category Two: Listening perception of the music styles used in the study related to value

The second group of questions intended to establish a framework of subjects' perceptions of the music styles related to economic value and personal value. Since the word value is more commonly used and understood as economic value by children, the researcher crafted questions in relation to both classes of value named

above. This category included six different questions, three related to economic value and three related to personal value.

Analysis of the data from this first category indicated that for 79% of the population classical music is fancier while 69% perceived rap as cheap music. Regarding personal value, data indicates that 53% perceived classical music as superior, while for 48%, rap is a more important music style. Data conveyed no difference regarding which one has more value (50% vs 50%).

Table 3

Listening perception of the music styles used in the study related to value. (N=137)

Question	Rap	Classical
Q4. Which music is the fancy one?	21%	79%
Q9. Which music is the cheap one?	69%	31%
Q10. Which music has more value?	50%	50%
Q12. Which music is more important?	48%	52%
Q13. Which music do rich people listen to?	46%	54%
Q16. Which one is superior?	47%	53%

Category Three: Listening perception of the music styles used in the study related to education

The third category comprised five out of the 24 questions. In this category the purpose was to analyze how the population in the study perceives these two music

styles and connects them to education. The five questions also included assumptions related to biases. Specifically, this category was designed to observe if participants would be biased about popular affirmations in school settings regarding music's benefits for other school disciplines, such as math; the researcher wanted to observe which music style participants would associate synonyms of intelligence to. Additionally, one question aimed to generate data regarding participants' musical career interests, in order for the researcher to make possible connections to their future musical interests.

Analysis of the data in this third category indicated that 78% of students perceived that smart people listen to classical music over rap, and 60% reported that classical music could make you smarter. Responses reported that a majority of students would rather be rap musicians (68%), although for 69% of participants, real musicians play classical music. Students reported rap as the music style that should be taught in music class (61%).

Table 4

Listening perception of the music styles used in the study related to education.

(N=137)

Question	Rap	Classical
Q6. Which music could make you smarter?	40%	60%
Q8. Which kind of music do real musicians play?	31%	69%
Q14. If you become a musician what kind would you like to play?	68%	32%
Q17. Which of the two do smart people listen to?	22%	78%
Q18. Which of the two should be taught in music class at school?	61%	39%

Category Four: Listening perception of the music styles used in the study related to aesthetic adjectives such as beauty and rightness.

The last group of questions was aimed at providing information related to biases. It covered the perception of the music styles using aesthetic adjectives that are commonly present when describing music informally. The researcher crafted the questions with the hope of making them easily comprehensible for the subjects.

Analysis of the data from this category indicated that 82% of the students perceived rap as bad music and 71% perceived it as the wrong kind of music. Classical music was perceived as more beautiful by 74% of participants while 61% reported perceived it as good and nice music.

Table 5

Listening perception of the music styles used in the study related to aesthetic adjectives such as beauty and rightness. (N=137)

Question	Rap	Classical
Q5. Which one is more beautiful?	26%	74%
Q7. Which one is bad music?	82%	18%
Q15. Which one is good music?	39%	61%
Q19. Which one is the wrong music?	71%	29%
Q20. Which one is the right kind of music?	34%	66%
Q22. Which one is nice music?	39%	61%

Open ended questions and comments

Question number 24 was an open ended question. Participants were invited to write down any additional thoughts regarding their listening and survey experience. Out of the 137 surveys, 18 participants wrote a comment. Some comments (two) were informally written next to questions along the survey's margins. These informal comments have also been included to support data analysis.

Table 6

Reported comments by grade and gender (N=18)

Participants	Comments
5th Grade girls	8
5th Grade boys	4
6th Grade Girls	5
6th Grade boys	1

Comments were transcribed as written by participants. They were organized using numbers, grade and gender as categories.

Table 7

Transcribed Comments (N=18)

No.	Grade & Gender	Comment
1	5th Grade girl:	"I think that rap is more of a way for people to show that they are "cool" or something. I like classical better and/but I listen to pop in the car"
2	5th Grade girl:	"you [bettor] [lern] how [music] [waz] made with [clazic] [sic]"
3	5th Grade girl:	"Real musician can play any kind of music they like to"
4	5th Grade girl:	"Rap is good and bad"
5	5th Grade girl:	"Some things are both"
6	5th Grade girl:	I like hip hop and slow music [kinda] like in my feelings [sic]"
7	5th Grade girl:	"Most of my family [lisens] to classical but me and my two cousins and my uncle we [lisen] to rap music [sic]"
8	5th Grade girl:	This comment was written between questions 19 & 20. "these questions are a bit odd"

9	6th Grade girl:	"I wish there was a c. answer that said both"
10	6th Grade girl:	"I would like you to know that there are no bad music, they are all good in a way"
11	6th Grade girl:	"why is there no rap in school?"
12	6th Grade girl:	"This test is weird"
13	6th Grade girl:	"I think rap is more cause I listen to it more I grew up on [cu] rap most I like rap [sic]"
14	5th Grade boy:	These two comments were written next to the questions. Referring to question 6: "I really don't know but I just chose rap since rap has words" Referring to question 13: "some rich people listen to rap but some others listen to classical but mostly rich people listen to rap"
15	5th Grade boy:	"on question 13 and 17 are a both answer"
16	5th Grade boy:	"number 14 I wanted to choose both of them"
17	5th Grade boy:	"why only rap or classical"
18	6th Grade boy:	"My personal choice of music is classical rap is good but nothing beats the classics"

Field notes from researcher

These field notes are transcribed from hand-written notes made by the researcher. The researcher took notes for each group that took the survey for a total of four sets. They were informally written and aimed to support the summary discussion for the study.

Group Number one fifth Grade

Participants were curious about the research, and they wanted to know what a thesis was. Many of them are nodding as they listen to "Respiration." Kid stands up and moves/dances.

They silently listen to Beethoven's III. Survey administration begins. Some talking among kids, some are saying out loud their individual answers. Questioner continues and collection goes smoothly. Some students make informal comments about their experience as they return their completed surveys. One particular comment is about how difficult it was choosing among the two in some questions. These comments trigger several opinions regarding how some questions should have included the option 'both'. Interestingly, these were all related to value.

Group Number two sixth Grade

Participants expressed little interest and acted with low energy. Listening experience is going really smooth, everyone is quiet listening. Survey begins. Some students talking out loud. Student yells out loud: of course rap is more important, group laughs and giggles. More informal comments: this is hard, I'm tired. I don't know which one is more important. Some more talking. Survey ends and retrieval happens quite calmly. Students asked question regarding why there isn't more rap in school. Female participant explains that rap is inappropriate for school. Student asks researcher: is it true? Researcher answers: perhaps some songs but not as a whole. Other comment: I really like this activity, when would you tell us the scores.

Group Number three fifth grade

Students are curious about the study and ask why am I doing it. Researcher explains and participants seem to be interested in participating. One particular student asks if they are going to get something as reward for participating, class giggles. Listening begins, overall everyone is listening attentively. Survey begins, the room is surprisingly quiet. Students look quite engaged. Students yells out loud: I'm making all rap, rap is better. Other student echoes: rap, rap, rap. More comments: some should be both, there isn't bad music; rap is bad someone yells in reply, some laughter happens. Survey finishes. Retrieval proceeds smoothly. Student asks: why did you ask such questions, they are hard to answer, another student echoes. One more participant says: this wasn't hard it was pretty easy for me.

Group Number four fifth grade

Listening experience goes quietly. Survey begins and students are working independently without talking or disrupting anyone. Participant asks what does it mean superior? One peer replies by saying: more important. Female participant comes near researcher and asks quietly: what do you do if you don't know the answer? I reply: it's ok if you don't know, you can leave it blank or write a comment about it at the end. Student reply: I kind of know, but I'm not so sure. Students keep answering silently. Student says out loud: rich and old people listen to classical, class laughs. Survey finishes and collections happens while many questions and comments are happening. Student says: I know a rich person and he listens to rap; some

classmates nod in reply. Student says: I think that rap makes you smarter because it has words, so you have to think more. Students asks: why only rap and classical? Another comment: I mostly like rap but I know it's bad because they curse. Student replies: classical music is old and boring.

Summary of Results

The previous data analysis summarizes the results of the listening perceptions survey among fifth and sixth grade students when comparing two music styles. Results have been reported using percentages in four different categories, and written data on the fifth category product of participants' comments. All categories have generated valuable information related to how this population of students are perceiving aurally the music styles involved in the study. In category one, entries present relevant information to make connections related to musical identity, culture and sub culture. In other categories like number two, it is possible to observe differences in opinion among similar questions. These differences might have emerged as new possible points for discussion. Interestingly, results of the third category have elicited important points for discussion regarding the role that rap plays in their academic perceptions. Similarly, as reported in the previous category, differences among similar questions suggested contradictions among participants' opinions. Category four presented a variety of points for analysis and relevant information related to research questions and study purpose. Comments among participants highlight important aspects for discussion and ideas for future studies,

even when the number of responses was limited to few entries. Overall every category generated enough data for discussion. Field notes were included as part of the results, since these included valuable observations regarding behavioral and overall experience.

Chapter 5: Summary, Discussion and Conclusion

Introduction

This chapter pertains to the discussion of the results of this study. It discusses research procedures, implications for the field of music education and the summary of this investigation. Additionally, this chapter includes valuable commentaries regarding future studies pertaining to music listening perceptions and social justice affairs for the general music classroom.

Summary

This action, non-experimental, empirical, descriptive study using a survey technique, aimed at observing the immediate reality of one particular urban school in one cosmopolitan city of the United States of America's Pacific Northwest. The purpose of this study was to narrate the listening perceptions of 137 fifth and sixth grade elementary aged children while they compare two examples of music: USA east coast rap versus European classical music. Their responses to 24 survey questions were the basis for exploring the idea that social-economic values reflected in bias are affecting their listening perceptions.

Moreover, the purpose of this research was to attain a deeper understanding of the researcher's student population to support a student-driven and culturally responsive music praxis. Survey data were organized into four categories (see Appendix D for survey questionnaire). Category One: *Listening perception of the music styles used in the study related to cultural, subcultural affiliation or preference*

(Questions 1, 2, 3, 11, 21, 23). Category Two: *Listening perception of the music styles used in the study related to value (Questions 4, 9, 10, 12, 13, 16)*. Category Three: *Listening perception of the music styles used in the study related to education (Questions 6, 8, 14, 17, 18).* Category Four: *Listening perception of the music styles used in the study related to aesthetic adjectives such as beauty and rightness (Questions 5, 7, 15, 19, 20, 22)*. These four categories were developed to elicit information to be discussed in relation to the question: Are there any aspects in the listening perception of the study's population that may suggest cultural bias related to music? Furthermore, the researcher wanted to explore the idea that when comparing European classical music works to works that are a product of other musical traditions, people have the tendency to ascribe more positive adjectives to classical music, thus, showing a tendency to undervalue music traditions that in some cases include their own.

To establish possible connections between the research instrument and purpose, the survey questions were developed considering the participants' language and literacy constraints. The results were reported in percentages and discussed pertaining to the immediate reality of the participants in this study. Overall, the participants' responses supported the empirical observations from the researcher that originated this study. Moreover, the results from this study are a platform for future studies pertaining to listening perceptions, and the role that elementary music curricula is playing in the acculturation/education of children in other schools.

Discussion of Procedures

On reflection, the researcher found that the survey instrument and the categories established for analysis offered a variety of points of view for discussion that support the professional practice of the researcher and the observations that prompted the study. Even though the survey had only two possible answers, which may have narrowed its results, the instrument elicited substantial information pertaining to the research's purpose and implications for the general music classroom overall. Moreover, the survey instrument provided information to establish that rap is a music style more connected to the reality of participants, closer to their musical identity, to their academic interests and to their cultural/subcultural affiliations.

While the survey questionnaire seemed to be an appropriate instrument to measure participants' listening perceptions among some categories, it failed to generate enough information to draw concrete evidence regarding value in category two. Future studies pertaining to this topic could focus on different questions, or on developing a different instrument that includes other answer options, such as both or none. Additionally, even though the length of the questionnaire was originally developed hoping to observe if participants would contradict themselves in similar questions, future studies could consider reducing the amount of questions to effectively manage participants' attention span.

Unexpectedly, the only open-ended question present in the questionnaire was answered by a limited number of participants. Possible causes for the low number of responses in relation to the total population in the study, could have been related to the survey's length and to literacy constraints in the population of the study. Again, future studies may consider narrowing the amount of questions and type. An important point of reflection of this study's design, is its possibility to expand analysis results to determine if there is a correlation among participants' responses relating to gender and grade. This additional possibility for statistical analysis could bring new, important points for discussion as well as new information to develop future research methodologies.

Discussion of Results

When analyzing results, it was possible to observe that questions one and twenty (concerning which music style they listen to more often) reported enough entries selecting rap (91% and 88% respectively) to determine that this musical style is closer to participants' immediate reality in contrast to classical music. This information was also supported by questions two and three, where participants' responses leaned towards rap. School district demographics by ethnicity were used to observe the number of subjects that could have been possibly culturally connected by ethnicity to European classical music. School demographics do not include information on European ethnicity, even though a third of the participants reported that classical music relates more to their identity or was closer to their culture in

questions eleven and twenty-three. These results suggest that European classical music, rather than being an immediate musical product of their culture, is a musical preference or an adopted musical subculture, most likely as a product of participant's schooling, or their acculturation in other environments. However, it was also possible to observe that, in general, participants like rap music better, listen to it more often than classical music, and that it connects more deeply to them, thus suggesting a stronger subcultural and cultural affiliation to it than to classical music. These results strongly supported the researcher's empirical observations of discrepancy between the school curriculum and the cultural reality of the participants that prompted the study.

As presented by the literature, culture is the result of the complex interactions of experiences, context and individual consciousness. The data show that among the two music styles used in the study, the participants are more connected to the context of rap music and it is closer to their immediate reality, thus suggesting that subjects had more experience listening to rap music than classical, and that rap is more often present in their life than classical music. Additionally, students' musical understanding might have been impacted by a higher exposure to rap music, allowing this population to understand this music style in a deeper sense than classical music, which is in accordance with findings of the literature review for this study. Interestingly, even if the results might suggest a higher exposure, connection to and understanding of rap, when analyzing results regarding value in terms of

importance, data did not suggest that participants had a stronger tendency towards either of them, rather, results appeared to be quite balanced. Moreover, the narrow margins of results in questions 10, 12, and 16 suggested that participants might be biased towards both musical styles by considering one more important than the other, or/and that the instrument failed to accurately measure this kind of value in this category. Perhaps this category should have included the option "C both", as formally suggested by participants in the survey, and informally during and after the survey administration as written on the researcher's field notes.

Results regarding superiority and importance (Q12 & Q16) were slightly inclined to favor classical music, but the margin of difference was so narrow (2% & 3% respectively) that it doesn't seem to support enough evidence for more concrete claims. Rather, these small differences might suggest that participants did have a hard time trying to choose between among them. During the survey administration some kids expressed out-loud the difficulties they were having in answering some of these particular questions.

Regarding economical value, percentages differ among questions but results are still too elusive to support concrete claims, as observed with data from questions four and nine. In question four, 79% of participants reported perceiving classical music as a fancier music style than rap, but ironically, there was a ten percent discrepancy in their responses, regarding perceiving rap as a cheaper music style (69%). Interestingly, in the case of these questions as related to value, informal

comments recorded on field notes and comments from question twenty-four (open ended question) were an important source of reference. Subjects commented informally that in most musical rap videos, artists have luxurious cars, enormous mansions and very expensive jewelry among many other luxurious material things. The participants' comments on question number fourteen also seem to support this idea regarding rap. As predicted by the researcher, most elementary kids are more familiar with the term value as an adjective of wealth, not to mention that they are more familiar with rap overall than classical music. Differences among data percentages support the idea that value might be more subjective as a term than expected by the researcher.

Overall, the questions in category two of the instrument seem to have fallen short of determining a stronger tendency towards either music style. The data and/or the instrument failed to inform the researcher more clearly if biases related to economic value were present in the listening perception of the participants. A possible result based on the participants' comments suggest that there is a difference among the way they perceive this music style in terms of value. Perhaps different questions could have supported the exploration of this idea in a deeper sense.

Even though it was difficult to determine more substantial claims specifically connected to biases in value, it was possible to observe biases more clearly in other sections of the survey instrument and its categories. Results from the listening experience supported the idea that participants perceive and associate classical music

with adjectives of intelligence in higher percentages than rap. However, a majority of the population of the study reported listening to rap music more often than classical music outside of school and felt a stronger connection to it.

This might suggest that students perceive rap (which represents their musical culture and, as a result, themselves) as less relevant for nurturing their education when compared with European classical music (Q6 & Q17). Moreover, it is possible to observe in the data that participants would like to have more representation of rap in school, even though this music style is perceived by them as less relevant for their intellectual growth. Furthermore, the data also shows that a majority of subjects project themselves in the future as rap musicians versus classical musicians, which underscores their overall preference for rap and it greater connection to their musical identity. Beside the fact that the survey results reported rap as a musical career that was more connected to the participants' interest, subjects perceived classical musicians as more serious musicians than rap artists, which indirectly suggests either that they might not see themselves as professional musicians in the future or perhaps as not "real musicians." An interesting point for reflection is the connection of the previous (participants seeing themselves more as rap musicians than classical musicians) to Regelsky (2009), Reimer (2003), Elliott & Silverman's (2015) assertions of the negative impact of the hierarchical order of biases in music, in which classical music and classical musicians are often presented at the highest levels of musicianship and on the top of the musical hierarchical order.

Furthermore, these data support the idea that due to bias, stereotyping and lack of rap music in of school curricula, elementary students might perceive that rap isn't included much, if at all in school because it does not contribute to making you smarter, nor is it a real professional career option. For young children, a lack of representation of their culture and/or identity in the school curricula might contribute to wrong assumptions (bias) regarding their culture or music style of preference: if it is not considered academic, then it should not be part of academic life in school. This discrepancy between the representation of their culture and the curriculum seems to respond negatively to the reality of this group of children and their learning interests. Moreover, these data supported the empirical observations from the researcher that triggered one of the research questions, asserting that students have a tendency to undervalue their own music culture when comparing it with classical music.

When observing the results of the six questions that constituted Category Four (perceptions related to aesthetic adjectives), it is important to note that even though these questions may be subjective (since rightness or beauty are constructed individually), at young ages subjectivity is more narrow; words become more subjective as thinking becomes more sophisticated. Regardless of subjectivity as a fact, children can still make acute discriminations between beauty and ugliness or what's right or wrong in an overall sense. Ironically, even when students perceived rap as a music style closer to their cultural identity and/or preference, students perceived classical music in more positive aesthetic terms. Unfortunately, what this

tendency observed in the data results might suggest, is that if classical music is perceived as more beautiful, good, right and nice music in contrast to rap as wrong and bad, kids might be fueling the wrong idea (bias) that there is something wrong with the music they like and/or that the subcultural or cultural affiliation they have is bad, thus associating themselves with something that is perceived as wrong and bad when in fact it is not. In accordance with Reimer (2003), this harmful distinction represents a way to give privilege to some cultures, ideologies and some people over others. However, it is important to mention that a few of the student's comments indicate that some of them have a more sophisticated and critical way of thinking about music perceptions.

Interestingly, these observations bring important aspects for reflection concerning ethics in music education. According to the First Category (perceptions related to subcultural affiliation or preference), students relate to rap in higher percentages than to classical music. In contrast, Category Four (perceptions related to aesthetic adjectives) showed that participants ascribed less positive adjectives to rap, thus to their own music culture and/or subculture. Category Three (perceptions related to education) also shows a tendency towards perceiving classical in more positive terms while Category Two (perceptions related to value) did not show a tendency towards either of the music styles in the study. These observations point in the direction that such discrepancies may be attributed to social bias, which, in turn, could be related to a lack of representation of rap in school settings. Additionally, it

suggests that traditional American school curricula have focused more on musical products from outside its own country than in the musical products of America itself, in accordance to Wick's (1998) claims. It also suggests, in accordance to Woodford (2005), that stereotyping has played a role in the biases discussion, as can be observed in the participants' perceptions in relation to education in the Third Category. Moreover, as suggested by Reimer (2003), our musical experience is in close relation to our feelings, and nothing can be more personal than our feelings. Perceiving the musical product of our preference or culture as an inferior form of art when compared with others, most definitely has an impact on a listener's feelings. Thus, paying attention to these assertions is a matter of high importance to advance towards a fully ethical and student-centered music praxis.

Implications for the Field

As hypothesized by the researcher, results from this study support observations related to the presence of bias in music, as reported through participants' listening perceptions. This information might offer perspectives to other music educators regarding listening experiences, school repertoire choices, intercultural music education, school curricula design and a more culturally responsive music praxis. As reported in the literature, listening perceptions are quite challenging to measure. This research supports the idea that the use of survey questionnaires is a viable instrument to gather data regarding the listening experience of elementary aged children. This study also suggested possible points of variation

for similar studies by discussing in which ways the instrument might have failed to elicit information. Similarly, the results from this study might highlight the relevance and importance of including musical styles that are connected to the immediate reality and cultural/subcultural affiliations of students when selecting class repertoire.

Likewise, these results might inform music education scholars who are developing curriculum for elementary music classrooms regarding the relevance of a more musically diverse curriculum with intercultural perspective. Furthermore, this research could help to support music educators' professional practices pertaining to affairs of social justice. As new research on music education's teaching practices keeps informing music teachers, so does the ethical responsibility for music educators to address possible changes towards more student-centered programming. Finally, this study might help to inform music educators regarding the importance of stepping away from school music curricula that focuses almost exclusively on European classical music to that which includes other music styles with the same academic rigor that classical music usually offers

Ideas for Future Research

Since this study was designed to observe the immediate reality of the participants regarding the presence of biases in music listening experiences, it would be interesting to observe how different populations in different geographical regions would respond to the same study or to variations of it. Moreover, this study was a

first step toward observing the possible presence of biases in music education and perceptions of them in listening experiences; possible sources for the origins of these biases were beyond the scope of this investigation. Future studies could focus on analyzing resources in the elementary music classroom that might support the development of biases i.e.: a school's music textbooks, videos, images and other classroom teaching resources.

As highlighted in this study, measuring listening perceptions will continue to be challenging for music scholars. Future studies could also include listening experiences with visual stimuli. As underlined by one of the participants in this study, music videos and videos of live musical performances offer additional stimuli that, as a result, allow listeners to experience music in a different way, or to draw connections to other aspects of music and culture. It would be interesting to study whether digital media has an impact on the discussion of bias acquisition. Another important point to consider as a result of this study, is that future methodologies could include the comparison of results among different groups and across schools using statistical software analysis to observe differences among gender and age. Additionally, this study focused on two music styles only. Perhaps the incorporation of more music styles would be quite useful to continue the study of social justice related to the affairs of music education.

Finally, future studies could focus on observing whether incorporating music styles and music works that are selected by students or connected to their musical

preferences into the music class' curriculum might result in higher engagement in music class and increased musical learning. It would be interesting to observe in future studies whether music learning outcomes increase, decrease or remain similar when music education is approached through the lens of a culturally responsive curriculum.

Conclusion

The previous empirical descriptive study was originally designed to observe the possible presence of biases in listening experiences, with the aim of supporting the professional practice of the researcher towards a more culturally balanced and ethical music praxis. Results supported the empirical observation of the researcher that originated this study and suggested that for at least the population of participants in this research, biases are present. In conclusion, the researcher can summarize the results of this research as the following.

Students did have a tendency to ascribe more positive adjectives to classical music, even when this is a musical style product of a different culture than their own. It was possible to determine that rap is a music style closer to their culture, as noted in data entries in Category One (perceptions related to subcultural affiliation or preference). Overall, participants perceived classical music in more positive terms such as fancy, beautiful, good, right and nice, in contrast to rap as cheap, bad and wrong. Participants also perceive that "real musicians" and "smart people" play and listen to classical music more than to rap, as can be observed through data entries

from categories Three (perceptions related to education) and Four (perceptions related to aesthetic adjectives). Thus, it is possible to conclude that to an extent, subjects did have a tendency to undervalue music styles closer to their immediate reality and/or culture when comparing them with classical music.

Interestingly, when observing the data from question 24 only a small number of participants (ten) reported having difficulties choosing among questions. Furthermore, informal comments that were written down by the researcher in field notes regarding the participants' experience reported a limited number of students expressing difficulties choosing among answers in a few questions. The number of responses from question 24 and the informal comments written in the researcher's field notes suggest that participants are biased against both music styles, thus supporting the researcher's observations that biases do condition the participants' listening experience. Moreover, this observation supports literature assertions regarding presence of biases in music education.

This study also supports the idea that there is a multiplicity of aspects to consider regarding music listening experiences and perception: listening to music is in fact an important aspect of music education that cannot be simplified to a passive aesthetic action. As the literature suggests, this study supports the idea that even if some terrain has been gained regarding the study of how people perceive music, more studies pertaining to this topic should be conducted to arrive to more concrete conclusions.

As suggested by literature and supported by this study, music carries a heavy weight in the discussion related to culture and in the acculturation of the individual. A lack of representation of rap in school, represents a lack of representation of students' culture, which can be seen by students as a lack of representation of themselves and what is important to them. This shows a discrepancy with the reasons for studying and teaching music. Such a lack of representation might negatively affect other aspects of school life such as engagement and academic performance, not to mention that their aspiration to pursue music at the college level or as a musical career might decrease as a consequence.

Finally, this study did achieve its fundamental purpose by informing the researcher about his student population in pro of a more culturally responsive music education praxis. Moreover, it supported the researcher's vision of a musical education practice that presents and values music equally, regardless of its place of origin, while asserting that all music has the potential to be a source of musical growth and learning. In the end, this study affirms music's unlimited capacity to shape culture and promote the flourishing of our human species.

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VITA

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Appendix A:

IRB Exemption

EASTERN WASHINGTON UNIVERSITY

start something **big**

Office of Grant & Research Development
210 Showalter Hall, Cheney, WA 99004-2444
509-359-6567

TO: David C. Aristizábal Ruiz, Department of Music

FROM: Ruth A. Galm, Human Protections Administrator RG

DATE: November 16, 2018

SUBJECT: Beyond Sound: A Narrative Study of Fifth and Sixth Grade Children Listening Perceptions of Rap and Classical European Music (HS-5644)

Human subjects protocol HS-5644 entitled "Beyond Sound: A Narrative Study of Fifth and Sixth Grade Children Listening Perceptions of Rap and Classical European Music" has been approved as an exemption from federal regulations under CFR Title 45, Part 46.101(b)(1-6).

A signed and approved copy of your application is attached.

Student research qualifying for an exempt IRB review is valid for a period of one year. If subsequent to initial approval, the research protocol requires minor changes, the Office of Grant and Research Development should be notified of those changes. Any major departure from the original proposal must be reviewed through a Change of Protocol application submitted to the IRB before the protocol may be altered. Please refer to HS-5644 on future correspondence as appropriate as we file everything under this number.

Cc: HS-5644 file
Dr. Cynthia Nasman, RPI
Dr. Jonathan Middleton, Dept. Chair
Graduate Office

Appendix B:

Site Permission

Mount View Elementary
Principal – Adina Thea
10811 12th Avenue SW • Seattle, WA 98146
highlineschools.org • 206.631.4500

10-23-18

To the EWU Institutional Review Board for Human Subjects Research,

I am writing this letter to confirm that the research that D. Camilo Aristizabal will be doing is connected to his professional practice, and no parent consent is needed. Mr. Aristizabal will be conducting a survey around student's musical preferences. This survey will allow him a greater understanding of his student's musical background and allow him to plan more culturally relevant instruction.

Please feel free to contact me if you have any further questions.

Sincerely,

Adina Thea
Principal- Mount View Elementary
206-370-0450

Appendix C:

Interview Script

Good morning everyone, as I have discussed with you previously I am a graduate student at Eastern Washington University in the Music Department. I am conducting research about listening perceptions of music in fifth and sixth grade students. I am inviting you to participate in this study because I believe your experience would be beneficial to investigate how students perceive music as they listen to it. This study will include a survey which will take you about 25 minutes to complete. There is no reward or direct benefit from participating in this study and all surveys are anonymous, which means I will not know which one is yours. In addition, it is important for you to know that there aren't wrong answers on this survey. You may answer all the questions without thinking that you should answer them in a certain way, or thinking about which is the correct answer, instead, just be truthful to your listening experience and to your perception of music.

It is my hope that your personal experience will bring more awareness to my work and that the outcome of this study will support me and perhaps other music teachers in becoming better at teaching music. However, if you feel uncomfortable while answering the survey, please feel free to withdraw from the study or take a break. There will be no consequences if you do so.

If you have any questions, please ask them now and thank you so much for your help in this study.

Appendix D:

Survey

You will listen to two music excerpts. Then, read each of the following questions and mark option A or B depending upon your opinion.

1. Which kind of music do you listen to more often?

   A. Rap B. Classical

2. Which kind do you like better?

   A. Rap B. Classical

3. Which kind of music seems to connect to you more deeply?

   A. Rap B. Classical

4. Which music is the fancy one?

   A. Rap B. Classical

5. Which is more beautiful?

   A. Rap B. Classical

6. Which music could make you smarter?

   A. Rap B. Classical

7. Which one is bad music?

   A. Rap B. Classical

8. Which kind of music do real musicians play?

   A. Rap B. Classical

9. Which music is the cheap one?

   A. Rap B. Classical

10. Which music has more value?

    A. Rap B. Classical

11. Which music is closer to my culture?

    A. Rap B. Classical

12. Which music is more important?

A. Rap B. Classical

13. Which one do rich people listen to?

A. Rap B. Classical

14. If you become a musician, which kind would you like to play?

A. Rap B. Classical

15. Which one is good music?

A. Rap B. Classical

16. Which one is superior?

A. Rap B. Classical

17. Which of the two do smart people listen to?

A. Rap B. Classical

18. Which music style should be taught in music class at school?

A. Rap B. Classical

19. Which one is the wrong music?

A. Rap B. Classical

20. Which is the right kind of music?

A. Rap B. Classical

21. Which of the two do you listen to more outside of school?

A. Rap B. Classical

22. Which one is nice music?

A. Rap B. Classical

23. Which music relates more to my identity?

A. Rap B. Classical

24. Is there anything else that you would like me to know regarding this experience?